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THE PENNSYLVANIA MUSEUM

AND

SCHOOL OF INDUSTRIAL ART.

THE WILLIAM HAMMER COLLECTION OF GREEK AND ROMAN ANTIQUITIES.

PHILADELPHIA:
MEMORIAL HALL, FAIRMOUNT PARK.
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William Hammer, the collector of the antiquities described herewith, was born 31st July, 1821, in Copenhagen, Denmark, where he died 10th May, 1889. An artist by nature and profession, he was a member of the Academy of the Fine Arts in Copenhagen, where, at the age of twelve years, he received his first practical lessons in drawing, and where, later, his works obtained for him several exhibition medals of high class. His paintings are in many galleries of Northern Europe and quite a number are owned in the United States.

To pursue his studies in art he resided in the south of Europe for several years at a time. It was during his first sojourn in Italy, in 1853–55, that he commenced to collect and study antiquities, an occupation that, until his death, continued to be his chosen pastime. But his studies extended beyond a mere diversion. He was an ardent student and the author of a scholarly treatise on antique clay lamps—"De Antike Lerlamper." The first edition of this work was published in Copenhagen in 1887. He was preparing an enlarged edition of it for the press at the time of his death. His desire to the last was to keep the collection together in its entirety and to add to it. For this reason he refused the offers that were made to him by several of the larger museums in Europe to purchase individual specimens particularly desired by them.

At the time of his death Mr. Hammer left behind him a mass of miscellaneous manuscript notes—some of them mere jottings—descriptive of his collection. There was evidence that he proposed preparing a catalogue arranged on the plan of the Hand-book of the Royal Collection of Antiquities in Copenhagen. That arrangement has, therefore, been followed in the present instance. The work of translating and collating the notes has been done by Mr. Hans M. Wilder, one of the Assistants in the Museum.

In addition to the collection of antiquities described in this catalogue, the collection of Mr. Hammer includes some nine hundred Greek and Roman coins of 600 B. C.–200 A. D., which have been arranged on view in the Numismatic Section.

DALTON DORR,
Director of the Museum.

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CLAY VESSELS.

CASE A.

Old Italian Vessels Before the Use of the Potter's Wheel.

These vessels were shaped entirely by hand and then smoothed. The clay is generally coarse, and the various colorations are due to the vessels becoming more or less smoked while being baked in the crude ovens of the period. Their shape is clumsy, and only a few have ornamentation. These vessels are found in very old tombs of the prehistoric period, and might properly be called "Pelasgic."

1. Drinking-cup with one handle. Brown clay. Latium.
2. Crock without handles or ornaments. Black clay. Latium.
3. Crock with ornaments, in imitation of having been bound with a rope. Alba Longa.
4. Drinking-bowl (kantharos) with two handles, grayish-black clay; smoothed, with striped ornamentation. It resembles quite closely vessels found by Schliemann near Troy. Alba Longa.
5. Crock without handles, but with three knobs around the middle. Alba Longa.
6. Offering-cup (patera) with one handle. The bottom has a raised protuberance in the centre, corresponding to a depression on the lower side. Alba Longa.
7. Water-jar (hydria) with one handle; black, smooth clay. Alba Longa.

Etruscan Vessels.

Made on the potter's wheel. The clay is black from smoke, and has a very slight glaze. It is not known where these vessels (excepting Nos. 8 and 18) were found; they were all purchased in Rome.

8. A small kotyle, which may have been employed as a dipper. Found near Rome.

9. Drinking-cup (skyphos). The shape is Grecian, but the smooth outside resembles that of the foregoing. The cup has a border of a peculiar character, being traced and filled with red color. It is probably later than No. 8.

10. Pitcher with a high, upright handle, and a wide mouth.

11. Pitcher with the mouth bent inwards at the sides. The neck is ornamented with lines. The handle has two disks.

12. Pitcher of broader shape, with a straight mouth. The handle has disks on top. The belly is ornamented with three sets of lines, which appear to have been traced after the baking.

13. Cup on a high foot. The line ornaments have been traced in the still moist clay.

14. Pitcher. The top of the handle has been restored.

15. Pitcher, shaped differently. With a very broad mouth.

16. Kotyle of the most ancient shape, with a high handle.

17. Cup with a broader foot than that of No. 13. The cup itself is ornamented below with a chaplet of knobs, farther up a band of three lines, which carries seven ornaments in shape of outspread fans. From the same period as No. 12, with which it probably has been found.

18. Cup of the same shape as No. 13, but with a lower foot. The cup itself has below a grained rim and farther up a band of three lines. Below the bottom will be seen a traced cross over a line from which two slanting lines are drawn upwards on each side. Found in a railroad-digging, north of Rome.

19. Pitcher somewhat similar in shape to Nos. 10 and 14.

CASE B.

Painted Clay Vessels and Vases.

These are found wherever the pre-Greek and the Greek civilizations extended: In Asia Minor, Greece, the islands of the Ægean Sea, and bordering countries. They were buried with the dead after having served the living; there are, how-

ever, to be found vessels which, to judge from the paintings, were destined exclusively for the burial rite.

Each one of the various periods of style is treated of separately, and black-glazed vessels, which show a near relationship to the painted vessels, are put in the period to which they belong.

Pre-Greek and Asiatic Greek Vases.

These vases (of which the *first division* represents a definite technique and style, brought over from Asia, and due to the migrated tribes in prehistoric times; and the *second division* a style, which has later been variously developed, or which has degenerated) have many appellations which apparently need additions or modifications with every fresh discovery or new arrangement. This proves that a system is wanting, which not only includes what is known at the present time, but also admits of new additions. Such an arrangement, however, should not be incompatible with the outlines of the two divisions named above.

On considering these vases as belonging to one group, it will be noticed that they differ from those of the following periods, not only by their broad and clumsy shape, but also by a common characteristic. This characteristic is the light gray, or grayish-yellow dull surface, which has been painted with black, red, purple, brown, and yellow colors, which often appear as if glazed.

These vessels differ among themselves widely in style, due to the extended period which includes them, and the civilization of the countries which have influenced the style; local causes have also been of influence.

The vases of the *pre-Greek* period are found in Asia Minor, Greece, and the Greek islands. They might also be named "Pelasgic," after the tribes (nations) which lived in these places; or "Arian," because of the ornamentation, which is identical with that of the Bronze Age of most European nations. The ornamentation is geometric, and the so called carpet pattern has served as a motive. Of animals only horses, rams,

and aquatic birds have been pictured. The human figures, which are sometimes found, cannot well be considered Greek.

The vases of the *Asiatic-Greek* period are found in the same countries, and date from the ninth to the sixth century B. C. The Assyrian-Babylonic art has influenced this style; the ornamentation is suggested chiefly by plants, the animals are especially lions, panthers, and other wild animals. The human figures, which sometimes are found, are in the oldest Greek style, and strongly caricatured. Besides these will be found fantastic figures, compounds of man and animal, as sphinxes and sirens.

The vessels which are designated "Naples" have been personally purchased there, and they should certainly be considered as "Italian." They form the *third division.*

The ornamentations with series of bands, or where lines and bands form friezes with panthers and other animals in rows, or otherwise symmetrically arranged, may be said to have been suggested by carpet-patterns; the style, however, is bolder than it is on vessels from the Bronze Age. A good example is No. 26, where two rows of animals and a geometrical border alternate with broad bands of fine lines. The same may be asserted of vessels which show only one symmetrically arranged frieze. These ornamentations have been by some considered as imitation of mosaic, but since carpets certainly are older than mosaics, they must have served as models for both.

20. Small vessel with a row of swans. The outlines traced. Both above and below are ornaments of rays. First division. Athens.

21. Lekythos of globular shape. The broad brim is missing. The partly-faded ornament indicates an old style. Two ducks, painted with lines and hatchings, and shapeless figures appear to have been put in merely with a view to obtain a pattern. First division. Athens.

22. Pitcher of squat shape, the mouth with three incurvatures, and a lid. Traces of ornamentation are to be seen. A

broad geometrical border above, which has been finely drawn. Round the belly remnants of rows of animals. Second division. Athens.

23. Skyphos (drinking-cup with two handles). Round the belly, coarsely-painted cocks, and, what appear to be, peacocks; below are yellow and black lines, and under the bottom yellow and black circles, elegantly painted. The interior is black. The outlines are very clumsily traced. Very old. Second division. Athens.

24. Lekythos, oil-bottle of the oldest shape. An eagle with out-stretched wings. The outlines of the ornaments are traced, and the spaces filled with rosettes, all crudely done. Round the mouth and the neck are ray ornaments. Underneath the bottom a star (on the Attic vase, No. 26, the star will be noticed to have developed into rays, shooting from the foot upwards.) Second division. Athens.

25. Lekythos. Attic shape; very finely ornamented in carpet-pattern. Fragment. Second division. Athens.

26. Lekythos. Attic shape; very elegant and fine workmanship. On a whitish-yellow ground are, alternately, bands of fine yellowish-brown lines, a frieze of a row of wild animals, a geometrical border, and again a row of animals. Below, a star ornament, and also on top. Second division. Athens.

27. Small crock, painted with stripes. The shape and ornamentation crude and primitive. Third division. Naples.

28. Vase of hydria shape (peculiar to the best period). Round the belly, remnants of a bold and tasteful leaf ornament between bands and lines. Third division. Fourth century B. C. Naples.

29. Lekythos. Pear-shaped. Ray ornament above, round the belly, bands alternating with lines. Third division. Fourth century B. C. Naples.

30. Lekythos. Attic shape. Belt of rays round the foot; star around the mouth; around the belly a row of panthers between bands. Above, also a panther. Third division. Naples.

31. Similar to No. 30; a fragment. Panthers between

broad bands and lines. Above three rosettes. Third division. Naples.

32. Lekythos of pear-shape; around the neck, ray ornament; round the belly, red and brown rings. Third division. Naples.

33. A globular pitcher, with narrow mouth; crudely painted with black stripes, a brownish-purple band, and wavy lines round the handle and on the belly. This pitcher was found in an old tomb on the Phœnician coast of Syria.

Black Figures on a Yellowish-Red Ground.

Archaic-Greek vases, from the sixth to the fifth century B. C. They are more slender and handsomer, the clay is of a deeper red, and the black glaze, with which the figures and ornaments are painted upon the faintly-glazed, reddish-yellow ground, is deep black and strongly lustrous. The figures are drawn in the style peculiar to the period before 450 B. C., almost caricatured.

34. Lekythos, oil-pitcher, with leaves and ray ornaments around the neck. On the belly are painted two big eyes with black, red, and white paint. The space between them shows the remnants of a male figure and the hind-leg of a lion (the combat between Herakles and the Nemeian lion?). The handle, mouth, and foot are black. Athens.

35. Lekythos, with ray ornaments and dots around the neck. On the belly are two warriors, with Corinthian helmets, spears, and round shields, in combat; one of them appears to be fleeing. On both sides are the umpires, in long chitons, with capes, and holding canes. The outlines have been traced. Greece.

36. Smaller Lekythos, with a black handle, mouth, neck, and foot. Above, two rams, butting; on the belly, a warrior, in mail-coat, with a Corinthian helmet, which he is apparently removing, kneeling before a standing woman, clad in a long gown; behind the warrior a similarly attired woman is stand-

ing. The outlines have been traced. The colors employed are black, red, and white. Greece.

37. Jar; black neck and foot. Black rings around the belly on a reserved yellow ground. Rome.

38. Lekythos of peculiar shape. Black above and below; under the neck, a ray ornament. On the belly, a chariot-race; the goal, which is supposed to stand in the background, appears under the belly of the horses. Painted very carelessly. The outlines are traced. Naples.

Vases of the Finest Style, or "Best Period."

This style is distinguished from the foregoing ones by the fact that the figures and ornaments have been "reserved," so that they appear light-colored, while the vase has been painted with a black glaze. The outlines are no longer traced with a fine point, but are painted with fine lines. The superiority of the vessels from this period is shown not only by the peculiar way in which they are painted, but also by the sense of beauty and the noble simplicity of their forms; all of which stamp them as incomparably the best Greek vessels. This period dates from the middle of the fifth to the third century B. C.

A. Fuertwaengler, in his "Keramik," divides the period of Attic vase-painting into three parts: The first and most important one, the middle of the fifth century B. C., the *Severe Style;* to the end of the fifth century, the *Beautiful Style;* the fourth century B. C., the *Bold and Picturesque Style.*

The following numbers include both the vessels from South Italian factories, which form the transition to the period of decadence, and the black vessels, with black circles on yellowish-red ground on the bottom, which may be referred to the same factories from which came the larger painted vessels.

39. Small jar, elegantly decorated in pre-Greek style. On the top of the mouth is a border of leaves; on the inside of the mouth a narrow stripe and two broad bands; the foot and neck are black; on the belly two cocks facing each other, between

them a star, behind them two panthers, back to back, with open mouths; above and below a border in cornice style, probably the precursor of the egg-moulding. The outlines have been traced. Probably from the best period. Southern Italy (?) Rome.

40. Small lekythos, which appears to form the transition from the old Corinthian globular style to the forms seen in Nos. 34, 35, 36. The color is dark brown, with the exception of a reserved yellow frieze in front, containing a meander border between two lines. Rome.

41. Lekythos, of a peculiar shape. The mouth is black as well as the belly and foot. On the shoulder a star-shaped ornament with foliage, black on yellow ground. Restored. Naples.

42. Vase, on a high foot, of a peculiar shape. The broad brim of the wide-mouthed upper part is bent inward and somewhat downward; likely enough to prevent the contents from being spilt when carried about. This vase is of fine clay, but the baking has been very imperfectly done. The vase is partially black, and the color of the other parts is red or gray spotted. Third century B. C. Southern Italy.

[This occurrence of red spots on black vases is met with earlier. The oil-pitcher, No. 46, shows them also, and it appears as if the red glaze had been still moist when the pitcher was put in the oven, which caused the smoke to blacken it. The red spots were probably due either to the red glaze having been dry or to the intense heat having destroyed the black color. There are several vessels with such red stains which will be specially mentioned. The contrary will be found among the red vessels and lamps, especially the earlier ones, which have black spots.

The above vase is one of the most interesting of the vessels which have been collected as proof of the correctness of this conjecture. Not only is one side completely black, while the other side is spotted, but some of the glaze, which by accident was on the bottom, and therefore has not been smoked, is still perfectly red.]

43. Kylix (drinking-bowl). A beautiful piece. The rim is bent out, so as to fit the lips, and is the earliest shape. The palmetto border, which has been painted with black glaze and red body-color on a yellow ground, and the traced outlines, point to the sixth and fifth century B. C., but the vase being black, with the exception of a few reserved places, it must probably be referred to the first part of the best period. Phigalia, Arcadia, Greece.

44. Lekythos. A walking (or running) figure, carrying offering. Above a meander border; around the neck ray ornaments. Much restored; shining black glaze. Athens.

45. Lekythos. Well preserved. A woman moving toward an altar; in the right hand a cup, with offering. Athens.

46. Oil-pitcher for sepulchral use. The handle, neck, and foot are black (part of the foot has become red in the baking). On the chalk-ground is painted with fine red lines a woman standing before a monument, with offerings. The very carelessly painted ornaments are in striking contrast with the chaste style of the figure. This contrast appears to be a peculiarity of this kind of vases, which seldom are found in a finished condition. Fourth century B. C. Aegina and Athens.

47. An exactly similar vase, but much smaller. No tracings visible. Athens.

48. Plain oil-bottle for sepulchral use (alabastros). Southern Italy. Rome.

49 and 50. Black saucers. Yellowish-red under the bottom, with black circles; neat workmanship. From the same factory as No. 62. The best period. Naples.

51. Skyphos. The foot and handles are black. On each side an owl, with two olive branches. This motive is very old, and connected with the cult of Athena. In Greece are found Pan-Athenaic skyphoi from the first half of the fifth century B. C., with the same representation. Judging from the glaze, this skyphos is from the end of the best period. Southern Italy. Naples.

52. Bowl for the toilet, with two handles and a lid. The bowl is entirely black, both inside and outside. The lid, which

has a broad, flat button, which may serve as a foot, is ornamented with the heads of two women and with palmettos, reserved with black on the yellow ground. On the button is a star. Period of decadence. Naples.

53. Flat bowl, on foot; black, with reserved circles. This bowl has already in ancient times had a piece of its rim broken off, and has probably served as palette in vase-painting. The white brush-marks appear to bear out this conjecture. Period of decadence. Rome.

54. Fragment of a bowl of white clay, similar to the following. From an Etruscan tomb between Viterbo and Rome. Rome.

55. Flat bowl, on foot, with the rim bent down. In the centre a four-rayed star and dots, surrounded by a serpentine border; all painted black on the yellow ground of the clay. Both the shape and the ornaments are after Etruscan patterns. Rome.

56. A lid (?) The knob is black; the ornamentation consists of four black rings, surrounded by two rows of black dots. Syria (?)

57. Amphora. On one side a woman, wearing jewels, in a long chiton, and holding a mirror in her right hand, a wreath of flowers in her left; all of which is reserved with dull, black glaze on the yellow ground and with white body-color. On the other side a nude youth with a white band around the head. In the right hand he holds what appears to be a bow, lightly painted with white body-color; in the left he carries a dish with flowers; a cloak is thrown over his outstretched arm. The posture of the figures, which take up much space, is exaggerated. The remainder of the space is filled with rosettes. Near the handles are palmettos, and around the neck wave ornaments. This vase is a true type of the period of decadence in vase-painting. Naples.

58. Fragment (top) of an amphora. Black inside; the rim of the mouth has a black wreath of oak leaves; around the neck a row of women in exaggerated postures, also black on the yellow ground.

59. "Krater," with handles. Black on the inside. Outside are two female heads, which fill nearly the whole space. Very carelessly painted, and in bad taste. From the latest part of the period of decadence. Naples.

60. Large pitcher. With the exception of the foot and the handle, the whole pitcher is loaded with ornaments. On the belly, reserved with black on the yellow ground; the remainder, chiefly with yellow body-color on black ground. Commencement of the period of decadence. Naples.

61. A bowl, similar to No. 55. Rome.

62. Lekythos, of an ungraceful, broad shape. A seated, draped woman, very finely painted, with fine outlines. The head, the outstretched arm, the feet, and the dish with flowers, which she holds in her hand, are painted with white body-color. On the opposite side is a large palmetto. On the foot is painted an egg-moulding (echinus border.) From the end of the best period. Naples.

63. Lekythos. Neck, black; on the belly a female head between two ornaments. Commencement of the period of decadence. Naples.

64. Cup (bowl) for toilet use. It has no handles; together with the lid it has a globular shape. The foot is black below; the lower part of the bowl has a twisted ornament; above, dots, white pearls, and wave ornaments. On the lid two jeweled female heads and palmettos. The inside is black. From the same factory as No. 60. Naples.

65. Bowl, with lid for the toilet; similar to No. 52, but without handles. The bowl is black inside and outside. The lid is ornamented with reserved light-colored ornaments and an aquatic bird (duck or gull). On the bottom is a cross ornament. Period of decadence. Naples.

66. Cup, on foot. Black, without ornaments. Shows red spots. Naples.

67. Lekythos. The neck and handle are black. A female head with embroidered cap fills out the whole front. Commencement of the period of decadence. Naples.

68. Lekythos. Lightly painted with black on the yellowish-

red ground of the clay on the neck and foot, while the belly is of a lighter color. It has a frieze of an ivy wreath with berries, enclosed within lines and hatchings, and a meander border above. Round the neck is a ray ornament. The style is rather archaic. It is apparently from the period of decadence of Greece, and found in a tomb in Syria.

69. Flat bowl. The foot is missing. Around the rim is a wave ornament; inside, a female head with ornamented hair. Period of decadence. Rome.

CASE C.

70. Bowl, with two handles. In the centre has been traced in the still moist clay an elegant triple rosette, which fills up nearly the whole space. The black glaze shows that the baking has been unsuccessful, otherwise the bowl is in the most minute details neat and tasteful. In the centre, under the bottom, are painted two small circles with fine black lines, similar to those on the two bowls Nos. 49 and 62. The best period. Naples.

71. Bowl of black clay, with handles. Etruscan workmanship after Greek pattern. Naples.

72. Bowl, with handles, similar to the foregoing, of fine clay and glaze, but thick and strong. Underneath the bottom a black ring, painted on yellow ground. The best period. Naples.

73. Pocula of elegant shape, with large handles. In the centre are stamped a five-pointed rosette and palmettos. Under the bottom are black ring ornaments on the yellowish-red ground, and a yellowish-red ring reserved around the foot. The best period. Naples.

74. Patera (offering-cup). This has not been turned on a wheel, but has been pressed in a mould. The ornamentation recalls the Oriental style, and is peculiar. It was found in Campania together with an exactly similar one, which went to the Vatican. It is a question whether there exist more of the same shape and style. Third and second century B. C. Rome.

75. Skyphos of black clay. Greece.

76. Lekythos, with black glaze; also underneath the bottom. Earlier than the third century B. C. Athens.

77. Bowl, without handles, entirely black; underneath the bottom is seen the yellow color of the clay. In the centre are stamped a star ornament and palmettos. Third to second century B. C. Naples.

78. Small saucer. Black glaze; fluted on the side; in the centre an ornament with points and palmettos. Third to second century B. C. Naples.

79. Small saucer. Black, with red-spotted glaze; underneath the bottom yellowish-red, with a depressed black ring. It is very similar to No. 138, which latter is red, and evidently from the same factory. Naples.

80. Small black saucer, of a handsome shape. In the centre a rosette. Third to second century B. C. Naples.

81. Small black saucer, of fine clay and with a beautiful glaze, but of a clumsy shape. Third to second century B. C. Naples.

82. Crock, with one handle, and shaped like a pineapple. Both the glaze and the fine workmanship point to the third or commencement of the second century B. C. Rome.

83. Black bowl, shaped like a paint pot. In the centre a stamp or factory-mark with a hippocampus and a dolphin. Naples.

84. Saucer; heavy shape; fine black glaze. Naples.

85. Vase of hydria shape, with three handles, of which the two are curved. Around the neck and the foot are the usual decorations; on the belly is a half-nude woman, seated, holding in the right hand a thyrsus staff and in the left a filled bowl. On the reverse is a large palmetto. All reserved on the black glaze. Rome (?).

86. Crock, with one handle, smooth, and without ornament. Fine glaze. From the same time. Naples.

87. Drinking-bowl, shaped like a shell, on foot. It has two small handles. Black, lustrous glaze. The rim shows, both inside and outside, traces of a border of vines, such as is found on many of the vessels from Apulian factories. Bari, Apulia.

CASE D.

Black Vessels, with a Plainer Glaze, and Ornaments in the Style of a Later Period.

88. Bottle-shaped ointment-vase. Dull, dry, black glaze. Around the belly, neck, and lip red and white bands and lines. Campanian. Period of decadence. Naples.

89. Bottle-shaped ointment-vase, with a strongly metallic lustre. Round the neck star ornaments with rings. On the belly, lattice-pattern. All of it with yellowish-white paint. Period of decadence. Campanian.

90. Skyphos, with waxy, black glaze, also on the inside. Richly decorated with red, white, and yellow body-color. Above, an imitation of an egg-moulding (echinus border), and fine lines, which inclose an alternately red and white band; below, two rows of beads with similar pendants; between them a white bowl on foot, with pendant handles. On the reverse is, above, a line with beads on both sides. On the foot a yellow line has been reserved. Period of decadence. Found in Apulia.

91. Oil-pitcher. The neck and foot are black; a lattice ornament on the belly, black lines on a yellow ground, with white dots. Around the neck a ray ornament. From the second or first century B. C. Bari, Apulia.

92. Black bottle with a broad mouth; dull glaze. On the belly are remnants of a palmetto border, and traces of a female head, above a smaller palmetto border. Painted with a yellow body-color, in imitation of the natural color of the clay. Period of decadence. Apulia.

93. Small pitcher, with dull, black glaze, showing large places of a red color, due to imperfect baking. On the neck are lightly-painted vines of a whitish-yellow color. Period of decadence. Apulia.

This style, as well as the Lucanian and Campanian, must be considered as peculiarly Italian, in contrast with the Greek style of vase-painting, which flourished in Southern Italy after having languished in Greece during the Roman dominion.

On contemplation of the beautiful, deep-black glaze on many of these vessels (for instance, No. 87) it will become apparent that it must have been contemporary with the first period of the Greek style in Italy. It will be found during the whole period of the degenerated Greek style until they both disappeared towards the middle of the last century B. C.

94. Copy of a vase from an Etruscan tomb, showing three women around a table. Painted with red color on the black glaze.

95–100. Six small saucers, with a plain, black glaze. Both shape and size vary. Naples.

101. Pitcher, with black glaze and metallic lustre. Found, together with Nos. 103 and 106, in a tomb near Citta di Capena.

102. Pitcher, with plain black glaze, on which crude ornaments are carelessly painted with white body-color. Late Etruscan workmanship. Found, together with No. 104, in an Etruscan tomb near Cerveteri.

103. Krater, for mixing wine and water. It has the shape of a skyphos, and similar glaze and decoration as No. 102; and is probably from the same Etruscan factory. Citta di Capena.

104 and 105. Pitchers, similar to No. 102, with which they were found. Cerveteri.

106. Jug, with the same glaze and decoration as No. 101, with which it was found near Citta di Capena.

107. Bowl, entirely black; near the low foot are seen a few red spots from the baking. In the centre of the bottom is stamped a spiral, made with a rowel. Rome.

108. Lamp (?) of very doubtful antiquity. Naples.

109. Bowl, with an egg-moulding (echinus border) on the rim. In the centre is stamped a compound rosette with palmettos. Underneath the bottom are painted concentric black circles on the yellow ground of the clay. Naples.

110. Pitcher, with a divided handle; fluted on the belly; below the handle, a cross. Naples.

111. Pitcher, evidently a falsification.

112. Dish, without ornaments. Underneath the bottom the yellow color of the clay. Naples.

113. Small bowl, with one handle; underneath the bottom a black circle on the yellow ground of the clay. Naples.

114. Small bowl, with one handle; entirely black. Naples.

115. Lekythos, of finer workmanship than the two foregoing vessels. The belly is fluted. Underneath the bottom the yellow color of the clay. Naples.

116. Bowl, on foot; under the rim and around the foot are reserved yellow rings. Naples.

117. Kantharos, of a peculiar shape, with divided handles. The black glaze has nearly entirely peeled off. Etruscan. Voltera.

118. Fragment (neck) of a pitcher. Found in an ancient brick-kiln (or pottery) at Aix-la-Chapelle.

119. Small, plain saucer, which has been entirely black. Rome.

120. Flat dish, with the rim bent downwards. In the ring, which forms the foot, a hole has been drilled to hang the dish by means of a string. It may possibly have served as a lid for a larger vessel. Etruscan. Rome.

121. Cup, which appears to be from the same factory as No. 120. Rome.

122, 123. Pitcher and jar. Both found in Cologne.

124. Patera, without ornaments. Underneath the bottom it shows a few red spots, due to imperfection in the baking. Naples.

125. Flat, black dish; very simple workmanship. Rome.

126. Kantharos of dull, black clay; strongly baked, without glaze, with ornaments in strong relief. Restored.

127. Top of a pitcher.

128. Cup.

129. Small jar.

130. Bowl with handle.

126 to 130 were purchased in Rome, but are probably of Romano-Gallic workmanship.

It appears from Nos. 42, 46, 66, 79, 83, 93, 107, 124, that

the black and red glaze in several of the factories must have been dependent on the baking. The spots are certainly due to mishaps or imperfection in the baking. It would seem probable that the glaze is burnt red when placed in the oven dry, and black by having been smoked, while moist, before or probably while being baked. Parts which are dry are not affected by the smoke, and, of course, come out red. No. 42 appears to confirm this view. No. 46, which is from Greece, and dates from the fifth and fourth centuries B. C., and No. 93, from Southern Italy, and at least one hundred to two hundred years younger, seem also to prove it. The small saucer No. 79, which is black with red spots, and both in shape and workmanship is similar to the saucer No. 135, appears not only to be one of the many vessels which survived the vase-painting period, but also to be contemporary with and possibly from the same workshop as the red saucer. The last named has black spots. The same might be said about the pitcher No. 93 and the red bowl No. 132. The red shade is so similar that it must be more than a mere coincidence.

CASE E.

131. Plain oil-bottle. Rome.

Vessels with Red Glaze.

The red glaze appeared sporadically already upon the earliest Greek vases alongside or instead of the black glaze in the decoration.

After the appearance of the black-glazed vessels, the red color was seen, now and then, as spots, due to imperfections in the baking; but first in the period of decadence of vase-painting were to be seen vases with red ornaments on a yellowish-red ground. At the same time appeared vessels and clay lamps with black and red glaze, indiscriminately.

Shortly before the Christian era the red glaze appears to have completely supplanted the black glaze, and under the

emperors its use spread rapidly everywhere, in the provinces and colonies, from Rome as a centre.

The former Etruscan town, Arretium, was celebrated in the first century B. C. for its magnificent red vases with elegant relievo ornaments and figures. These vessels, however, can only conditionally be considered works of art, since the art was subordinate to mechanical and industrial aims. Although it cannot be denied that these vessels show considerable artistic sense, it must be admitted that they do not begin to compare with the Greek vessels of the best period, except in so far that these two essentially different styles, each in its own way, characterize the best period to which they belong.

If it be allowed to draw conclusions from the fact that red, showy vases are so very seldom found entire in the tombs, while fragments are found nearly everywhere, it would appear that the Romans of old preferred to employ such vases themselves until they went to pieces, and buried with the dead only the plainer vessels, those without ornaments, of which so many are found in the tombs of the first and second century A. D.

132. Flat bowl (contemporaneous with No. 93). The red color is imperfect. The two handles are white, and around the bowl is a white stripe. The bottom is likewise white underneath. Apulia.

133. Plain, flat bowl, which has been used to distemper the colors in. Some of the colors are still to be seen. The red glaze has partially worn off. Rome.

134. Vessel of a plain shape. The rim is bent inwards. The clumsy foot appears to have served as a handle. It is also glazed inside. Rome.

135. Small, flat bowl. Plain workmanship. Rome.

136. Small pitcher of simple shape, but of fine clay, and quite thin-walled. One side shows a black spot, due to accident in the baking. Rome.

137. Small, pot-shaped vessel. Plain workmanship. It probably served as a measure. Rome.

138. Small saucer, very clumsy shape. Underneath the bottom is turned a circle, which is painted with the red glaze of the saucer. Rome. (Compare No. 79.)

139. Fragment.

140. Small vessel of a peculiar shape; very thin; neatly turned. Probably a plaything.

141, 142. Bowls of a peculiar shape; Cologne workmanship. In the centre is stamped an illegible name. Cologne.

143. A small saucer (for water, for a bird-cage?) On the upper side are three flat, round knobs. Rome.

144. A pitcher, with a slender spout. Roman workmanship. Syria.

145. Pitcher of the same shape as Nos. 30 and 31, but the narrow neck points to its use as an oil-vessel. It appears to be of Greek workmanship. Syria.

146. A tall clay flask. The color of the clay would indicate a Greek origin. Syria.

147, 148. Two pitchers, of peculiar shape, from Palæstina.

Vessels, Partly Without Glaze.

149. Kantharos of the old Greek shape, with traces of white chalk-painting. Campania, near Naples.

In the period of decadence appeared, as is well known, a large number of new forms, besides the old ones. The last mentioned kantharos must be classed amongst these.

150. Fragment of the rim of an Arretinian vessel, with a Silenus head in flat relief. Rome.

151. Pitcher of a very beautiful shape. A similar one has been found in Pompeii. Naples.

152. Flat dish, on a high foot. Plain workmanship. The age is uncertain. Rome.

153. Alabastros (ointment vessel), on foot; shows traces of white painting. Naples. Compare Nos. 1214 and 1215.

154. Drinking-cup, straight, ending in a ram's head. Painted white. From the best period. Naples.

155. Similar drinking-cup, curved (very rare). Syria.

156. Cup of fine clay, and of a handsome shape. Pompeii.

157. Plate. In the centre is a crude tracing of a cross. Rome.

158. Plain, small bowl, on a high foot. This kind of bowls, besides serving as support for other vessels, appears also to have served as palettes for painting. Rome.

159. Small, cup-shaped vessel; probably a measure for liquids. Rome.

160. A wine-jug of white clay. The narrow mouth would suggest its use as an oil-vessel. May be a traveling or camp jug. This, 161, and 162 were found together in a Roman brick tomb in the Rhine region.

161. Sepulchral urn of gray clay, blackened by smoke in the baking. From its shape and clumsy decoration, and also from the manner in which it has been baked, one would conclude that it was of German make, and that probably an urn from an earlier period had been utilized by the Romans. Rhine region.

162. Clay jug, similar to No. 160, and found with it. Rhine region.

163. Bowl, with red glaze, from a Roman tomb near Aix-la-Chapelle.

164. Clay flask, with black glaze around the neck. Simple workmanship. From the last century B. C. Rome.

165–170. Six clay flasks, of different shapes, from the same period, with black or red necks. Some of them have white stripes. Rome.

171. Sepulchral urn of white clay, on a foot, with lustreless gray circles and an eight-pointed star spreading up on the belly. From a columbarium of the imperial period. Rome.

172. Fragment of a large, red-glazed, sepulchral urn. Rome.

CASE F.

173. Bowl (pocula?), with two handles. The red ornaments are crude and lustreless. Broad bands inside and outside, with close, perpendicular stripes on the yellowish-red ground of the clay. Rustic workmanship of a late period. Naples.

174. Dish, without handles, with two holes in the rim for a string. Ornamented with concentric circles or bands, inside and outside, of a dull red color, which in several places has turned grayish-brown on the yellow, dull ground of the clay. Similar workmanship as the foregoing. From a late period. Naples.

175. Drinking-cup of red clay, with two handles. The flutings on the outside correspond with those on the inside. Very thin-walled, probably a copy of a metal vessel. The workmanship is crude. From the third to the fourth century. Naples.

176–180. Five plain plates of light-colored clay. They may, possibly, be lids for amphoras. Rome.

181. Candelabrum of light-yellow clay. Round the foot, the column, and on the top are laurel wreaths between bands, crudely painted with dull brown color. The shape, and especially the notches, which help to form four feet, together with the decoration, reminds one of the earliest period (Asiatic-Greek); this candelabrum, however, is of Southern Italian workmanship. Naples.

182. Massive bowl, with turned ring ornaments. It has likewise the notches, which form three feet. It was found standing on the candelabrum, and obviously served as a kind of lamp (torch-light). In Dr. Schliemann's book on the excavations at Troy will be found figured a small vessel which is very similar to the present one. Naples.

183. Pitcher, of simple shape, with a divided handle and a narrow mouth. The dull, yellowish-red ground of the clay has alternating broad and narrow bands of a red color. On the shoulder is a star ornament. The neck shows traces of perpendicular stripes; the handle has been red. The pitcher is almost completely covered with lime. Period of decadence. Rome.

184. Thin-walled crock of fine clay. Rome.

185. Thin-walled crock of coarse, dark gray clay. Aix-la-Chapelle.

186. Crock of almost white clay. The belly is ornamented with a grooved spiral. Aix-la-Chapelle.

187. Crock of reddish clay. One handle; below, a grooved spiral. Plain workmanship. Rome.

188. Plain crock. Rome.

189. Pot, with one handle; of coarse clay. Rome.

190. Paint-pot (bowl); plain workmanship. Some red paint will still be seen in it. Pompeii.

191. Spur (pottery).

192. Crock of light-colored clay, red glazed. Aix-la-Chapelle.

193. Paint-pot, with a crudely-shaped handle. Naples.

194. Small plate (or lid). Crude workmanship. Rome.

195. A clay flask, in shape of a child squatting. Plaything. Rome.

196–198. Pitchers; 199, 200, Kantharoi. (Playthings.) Rome.

201. Pitcher, of crude workmanship, with grooved spiral, as No. 186. The workmanship is probably Roman, but the shape is Oriental. Syria.

CASE G.

Statuettes of Terra-Cotta, and Objects of the Same Material.

These were found in tombs, or in the sites of former temples. Several of them are votive-figures, while others served as ornaments in the house. Most of them have been painted, although but few show any traces of the paint. They represent different periods, and are from different localities. It is likely enough that several of the statuettes are merely copies of larger ones, which now are lost. It is hardly worth while to describe each one separately; of the more noteworthy ones the following deserve mention. Quite interesting are the different ways in which the Roman women dressed the hair.

204. Standing boy, nude, holding drapery, which has been thrown back, with the right hand, while part of it hangs over the left arm. The hair is painted red. From a big find at Tanagra. Bœotia.

205. Standing boy, nude, with the cloak thrown back and the right hand on the hip. The head is missing. Greek art. Naples.

206. Standing female figure, clad in a long chiton; the right hand hanging down, the left hand on the hip. Late period. Naples.

207. Standing child, clad in a toga. Probably a plaything. Rome.

208. Seated Cybele, with the modius on her head and a patera in the left hand. The seat is new. Compare No. 218. Rome.

209. Standing boy, nude (palestrit), with part of cloak over the left arm. Traces of red color will be noticed. Athens.

215. Standing female figure, the arms in her himation. She holds the right hand behind her back and the left is hanging down. Faint traces of a white body-color; on the head a stephanos. Naples.

217. Fragment of a female figure in a chiton. The head bears traces of white paint. The hair is reddish-brown. The arms are missing. Rome.

218. Seated Cybele. Compare No. 208. Rome.

219. Standing female figure, arms wrapped in her himation, left hand on hip. Cyprus.

221. A female (?) figure, with both arms uplifted; entirely wrapped in a thin veil.

224. Squatting nude figure of red clay. Fragment. Syria.

225, 230, 241, 242 are probably heads of Cybele. Rome.

238. Bust of a boy with a cap, playing a reed-pipe (syrinx). Naples.

239. Bust of a woman, carrying a pig for offering. Votive. Rome.

240. Head of a river-god.

245. Bust of a woman, with the hair let down. Pæstum.

246. Bust of a veiled woman. Naples.

247. Bust of a woman, with a veil over her head, gathering it with the right hand on the bosom. Rome.

248. Fragment of a woman, carrying a bowl with offering in the left hand. Naples.

249–251. Female heads, with veil. Rome.

252. Bust of a woman, inclosed in a kind of frame. She wears ear pendants, pearls around the neck, and on the breast a crescent. Massive; from a late period. Rome.

253. Either a votive monument, or part of a tomb. In the open door of a temple (or is it a castle, "Castrum?")—which is represented as a round projection, to judge from the curved lines of the masonry—is seen Roma in a double chiton, with the shield at her foot, and in the outstretched right hand a sword (indistinct). On both sides of the door, to which leads a stair, is seen a round altar with offerings. Above the door are two windows, with balconies. Under each altar is seen a round hole, below which what appears to be a basin. "Roma" does not appear to have a helmet.

This very rare piece was purchased in Copenhagen, but no information could be obtained where it came from. The building itself would suggest a Roman origin, but the whole design does not resemble anything hitherto found in Rome, and none of the illustrated works has anything like it. On comparing this piece with a votive-figure from Syria, it was considered probable that these two were closely related to one another, at least to judge from the clay and the baking, and most especially from the presence of the two holes, which were also found on the Syrian fragment; on the reverse side was also found the same small protuberance, provided with a fine hole. Later was obtained a small Phœnician mask (No. 261), which, besides perforated eyes, has a hole in each ear, and one on top of the head, apparently to fasten it to a mummy, in the Egyptian style. Probably the holes in No. 253 may have served a similar purpose. Syria?

254. Fragments of a terra-cotta figure: Two legs, with boots, the "uppers" consisting of thongs (straps). Rome.

255. Female head, with hanging curls; a flower-wreath. Massive. Late period. Rome.

256, 257. Pomegranate apples, hollow, with a hole where the

stem would be. They might be merely playthings, or offerings. Pomegranates served as symbols at the festivals of Cybele and of Bacchus. Pompeii.

258. A votive-foot. After a happily terminated voyage, two such feet were offered. Rome.

259. Mother with an infant, and a fruit, as offering, in the right hand. Poor workmanship, from a late period. Also a votive-figure. Rome.

260. A votive-eye. Rome.

261. The mask mentioned under No. 253. The eyes are perforated, also the ears, and there is a hole on top. Served probably to fasten over the face of a mummy (?). Phœnicia.

262. A lying-in woman. The offering of a poor woman. Plain, flat work.

264. An ox. Offering. Rome.

265–271. Weights of different shapes. Probably serving as "leads" for weaving, or for curtains. Athens.

272. A flat weight, with a hole and depression for the string. In the middle traces of an iron clasp can be seen. Rome.

273. A weight, with characters notched into it. Syria.

274, 275. Two bell-shaped pieces, supposed to have served for the protection of young plants against the sun. One of the pieces is mis-shaped. Many of these were found on a piece of ground which may possibly have been a kitchen-garden. Pompeii and Rome.

276. A pig, with the foot restored. Offering. Rome.

277. A horse. Probably a plaything. Rome.

278, 279. Heads of a stag and of a hind; very primitive workmanship. Syria.

Small Masks, and Round Disks with Masks, Heads, &c.

Most of these are found in tombs, but a few of them have served other purposes, for instance, as tickets for the circus or theatre, or as tokens or checks (Tessera frumentaria).

Although both masks and gorgons were funeral symbols, they were often used in the daily life. Some are provided with a knob on the reverse, especially the later red-glazed ones.

This mysterious knob hardly had any other purpose than preventing the pieces from touching each other in the drying or baking. These knobs are apparently seldom found, scarcely any mention being made of them.

281, 282. Two Gorgon-heads.

283, 286, 287. Three satyr-heads.

284, 285, 298. Three disks with ox heads.

288–294, 301. Various masks, partly solid, partly hollow.

295. Round disk with profile of a head wearing a beard and either a ribbon or a helmet.

296. Disk with a crowned female head.

297. Disk of Terra sigillata (a kind of bole), with an elephant and the letter "A." Found near the theatre at Catanea, Sicily.

299. Disk with a Janus-head.

300, 302–305. Disks with various other representations. 305 is remarkable because of two perforations from side to side.

Excepting 297, all the above are from Rome.

CASE H.

Architectural Fragments, &c., of Clay.

306–322, 331, 332, 336, 340, 342–346, are fragments of cornices, friezes, &c. Rome.

314. Woman, holding a goat in each hand. Rome.

323. Head of young faun. Rome.

324. Lion-head; spout of a gutter. Ostia.

325, 326, 335. Wolf heads; spouts of water-pipes. Rome.

327. Lion-head. Rome.

328. Male bust in archaic style. From a handle for a vase. Rome.

329. Bas-relief. Silenus and a young faun, plucking grapes Restored. Rome.

330. Fragment of a frieze, with a female head. Traces of paint. Pompeii.

333. A brick of Opus reticulatum. From the environs of Rome.

334. Water-spout of very primitive workmanship, and of coarse clay, mixed with gravel. It represents a lion's head. Might possibly belong to prehistoric times; at any rate from a very early period. Albanese Mountains.

337. A calf's head.

338. Silenus head. Compare No. 375.

339. A seal, bearing the impression of a bull, surrounded by the legend: "ALEXANDER PPA VI."

341. Tile from an ancient lime-kiln in Aix-la-Chapelle.

CASE I.

Architectural Fragments; Chiefly of Marble.

347–350, 353, 356. Friezes of marble.

351. Frieze of red clay.

354. Frieze of gray stone.

357–359, 362, 363. Parts of columns.

355. Frieze of clay. All from Rome.

352. Bas-relief. Fragment of a sarcophagus, representing a Bacchic priest. Evidently a portrait. Marble. Rome.

360. Panther-head.

364. Stones:—

A.—Not known where found.

B, D, E, and F.—From Hadrian's Villa at Tivoli. Rome.

C.—From the floor of the Temple of Venus. Rome.

G.—From Via Appia.

365. Stones from Caracalla's Thermæ. Rome.

366. Stones:—

A, B, and C.—From Cæsar's (Imperial) Palace. Rome.

D.—From the wall in Circus Maximus. Rome.

E.—From a wall in Pompeii.

CASE K.

STATUARY—MARBLE.

367. Fragment of a female figure.
368. Unknown head.
369. Fragment of a warrior.
370. The Indian Bacchus.
371. Head of yellow marble. Stated to be from the Imperial Palace (on the Forum). Rome.
373, 374. Two Janus-heads.
375. Head of a faun.
377. Bust of Juno.
378. Torso of a young man, with a goat-skin, filled with grapes, over the shoulder.
379. Torso of Venus.

CASE L.

380. Fragment of a column, with slanting grooves.
381. Fragment with the earliest Greek letters.
382. Mask of stucco, from a tomb.
383. Panther-head of yellow Egyptian alabaster.
384. Fragment of a column.
385. A "thunderbolt," which was adored as Venus-Astarte.
386. Pedestal.
387. Lion-head.
388, 389. Unknown heads.
390. Augustus, at mature age.
391. Unknown head.
392. Seated undraped female; the head crowned with a wreath of corn-ears, in the left arm a cornucopiæ, and in the right hand a patera. Pomona (or Ceres?).

CASE M.

393–396. Unknown heads.
397. Bust of Isis; Roman workmanship; Egyptian alabaster.

398. Unknown head.

399. Seated draped female, with a modius on the head; both hands are missing. It seems highly probable that this figure represents Cybele, although the lion cubs, which usually accompany her, are absent. Compare with the heads Nos. 225, 230, 241, 242, and especially with the seated figures Nos. 208 and 218.

CASE N.

Lamps.

Hammer, in his book "De Antike Lerlamper," pleads for a more systematic arrangement of the lamps of the Ancients. The previous method of arranging lamps has been largely dependent on what was considered *beautiful*, *abnormal*, *rare*, or *new*, without regard to periods, countries, evolution, &c. What is wanted is a system which not only puts every lamp in its proper place, but also provides for the classification of future finds. Hammer considers the arrangement according to evolution, factory, glaze, and period as one of the best systems. He lays especial stress on the importance of knowing the factory and the place where found, stating, that otherwise lamps might be classified under the wrong period. He instances Roman lamps made and found in the provinces or colonies. He takes it for granted that all lamps of a Roman type, and from a Roman factory (wherever situated), by right should be considered as "Roman," although many of those made in the provinces have peculiarities in style and ornamentation, which peculiarities are not found on lamps made in Rome itself. Take, for instance, Nos. 531 and 533. The workmanship, the concave surface, and the red glaze show them to be Roman; the knob, instead of a handle, and the clumsy shape, point to the provinces. If now such a lamp were supposed to have been found in Rome, it would naturally have been referred to a much later period, because the knob first became general in the period of decadence in Rome and Byzantium.

Besides the factory marks, Hammer relies much on the glaze as an additional help in the classification.

Factory Marks.—The importance of factory marks for the proper classification of lamps was recognized long ago, but it must not be overlooked that these marks are of value only when taken in connection with the shape, ornaments, glaze, &c. These marks consist partly of names and partly of signs. The names will often be found more or less abbreviated, which would seem to show that the more completely a name is given, the older the respective lamp is; it being quite probable that a potter, so long as he was unknown to the public, would spell his name out in full, while, on the other hand, a well-known potter would content himself with giving only his initials. The same would, of course, hold good with factories.

The British Museum, for instance, has several lamps with C. ICCI. VATICANI., and then again lamps with merely C. ICCI., apparently indicating that everybody knew where the factory was located; that is, at or near the Vatican hills. &c.

As to the signs which accompany many of the names, Hammer thinks that they may indicate branches (filials), periods, &c., although some of them (Nos. 469 and 560) might be merely private marks; other signs resemble Greek letters (Nos. 454 and 455). The sole of a foot is especially found on lamps from Syria, the shape being often varied. For instance, No. 553 has unmistakably the shape of a pointed shoe, and No. 487 shows distinctly the sandal with the thongs and the toes. The foot-mark might possibly have reference to the kneading of the clay with the feet. The imprint in the moist clay would not unnaturally lead to the adoption of it as a trade-mark. The palm branch (No. 495) indicates a Christian factory. It is, however, difficult to understand why so few of the lamps are provided with factory marks. It is generally computed that the proportion of lamps with factory marks to those without is about as one to seven. The letters "F" (fecit) and "O" (officina), which are frequently found, as also the reference to the location of the factory, would seem to show that the value of advertising was not unknown to the Ancients. Most of the marks are sunk into the clay; a few

are raised, and some are merely scratched into the wet clay (Nos. 421, 433, and 587).

Glaze.—Hammer is of the opinion that the glaze, and, more especially, the spotting (resembling finger-marks), points quite as distinctly to certain factories or to periods as the factory marks, and he is even inclined to think that the spots would be more reliable indications, since the marks could easily be imitated. He thinks, for instance, that Nos. 467, 477, 478 (from Rome), and No. 557 (from Syria) are from the same factory, because of the similarity of the spots.

Classification.—The lamps are divided into Greek (the earliest turned); Greco-Italian; moulded Greek; Archaic-Roman; Roman from Imperial times; Syrian; Syrian, composed of fragments; miniature lamps; fragments of Roman and Syrian lamps; and falsifications.

Earliest Lamps.

The earliest lamps were undoubtedly small, open vessels or bowls containing the oil, and the wick or wicks resting against the side. The vessel No. 181, which was found standing on No. 182 (in Case F) in a Campanian tomb near Naples, has probably served for such a purpose. The style of this vessel and of the candelabrum is an imitation of the old Corinthian style.

The Earliest Turned Greek Lamps.

It is not known with certainty when the first turned lamps appeared, but they are generally supposed to have originated in Greece in the fifth century B. C. (they were first mentioned by Theocritus, in the reign of Alexander the Great). They are formed on the potter's wheel, are very low, with an open reservoir, curved rim, a small round spout, and no handle. Many of them are painted with black circles on the yellow ground of the clay. The most noted characteristic of the earliest lamps is the raised centre of the bottom (making the latter hollow beneath). On some of these lamps this protuberance is raised sufficiently and opened so as to form a

tube by which they may be slid up and down a rod (Nos. 402 and 424). Nos. 404 and 405 show a perforated knob on the side, which probably served for a string to hang them up by. H. Dressel controverts this explanation, and maintains that the hole served merely to keep the pin with which the wick was regulated. This perforated knob may perhaps serve to explain the enigmatical, imperforated knobs which are found on so many of the later lamps and finally appear as highly ornamented protuberances. The Greek lamps of a later period show a marked tendency to develop into a tea-pot shape.

400. Without handle and with an open reservoir. The flat rim and the inside have a black glaze; the remainder is of the yellow color of the clay. This lamp and the following seven lamps have a raised bottom. Athens.

401. Similar, but larger and better preserved. Agrigent.

402. Similar, but instead of the protuberance there is a tube, by which the lamp can be slid up and down a rod. The curved rim has reserved a yellow circle. Puzzuoli.

403. Similar, but smaller. Sicily.

404. Must be considered as an evolution of the last one. The curved rim has expanded. With the exception of the outer bottom and a lustreless white circle around the oil-hole, the lamp has a black glaze, with a few red spots. It is provided with a perforated knob, either for a string to hang it up by, or for the pin with which the wick was regulated. Athens.

405. This lamp is taller than the last one, but otherwise smaller. The color of the lamp is the natural one of the clay, with the exception of the spout and around the hole for the wick, which have a bright, brown glaze. The clay is fine, and the workmanship careful. It is also provided with a perforated knob. Athens.

406. Similar shape, but without the perforated knob. Heavy, red clay, with black and red-spotted glaze, which is also found on the inside. Athens.

407. Similar shape, but has had a horizontal handle behind. The black glaze, which has partly peeled off, covered the lamp inside and outside. Athens.

Turned Lamps from Southern Italy.

These lamps show a tendency to a tea-pot shape. They are all peculiar in that they are made from a poor, gray clay, to which the black glaze refused to adhere. They have a big, clumsy spout, and a large round handle.

408. Big spout, broadest at the end, and ending with a flat curve. The handle is large and ring-shaped; the black glaze has been partially preserved. The bottom of this and the following lamps is flat. Naples.

409, 410. Similar shape, but larger. The glaze has partially disappeared. The color of the clay of these two, and the five next, is gray. Naples.

411. Large and clumsy; the handle is erect and ring-shaped; there are two round spouts. The only ornamention (if it really be such) is the ring around the oil-hole, which points to the Greek type. (Compare Nos. 404 and 405.) The black glaze has entirely disappeared. The upper and lower parts have been joined together after having been turned (or moulded). Naples.

412. Turned. Differs from the other lamps in having the oil-hole in the centre of a depression with a very prominent rim. This gives the lamp a strong resemblance to a tea-pot, when seen in profile. The very depressed top points to a later period. Naples.

413. Similar to No. 408, but with a narrower spout.

414. No handle. Although moulded, it has the type of a turned lamp. The glaze is dull black. It is marked "H," or two raised lines. It would probably be more correct to place this lamp with the Archaic-Roman lamps, made after a Greek prototype. Rome.

Turned lamps of this style and with black glaze, both with handles and with perforated knobs, and with traced Roman names, have been found in Rome.

Moulded Lamps.

These lamps have one feature in common, which distinguishes them from the Roman lamps of the Imperial times—a convex upper surface, or a curved slanting rim, and the generally raised ring, which encircles the oil-hole. On comparing the moulded lamps with the turned ones, it will be easy to notice the difference, inasmuch as the process of moulding permits of ornamentations which cannot be obtained by turning.

Archaic-Roman Lamps.

Hammer puts into this division lamps which show a tendency to break loose from the Greek type, which tendency, however, often produced clumsy and odd-looking forms. Most of these lamps are moulded and rather taller than the Greek lamps. The top has ring ornaments, but the most important ornament will be found on the broad spout, which generally ends with a straight line, or a very slightly curved one.

415. Tall and clumsy, with a peculiar brownish-black, red-spotted dull glaze. The red color is visible especially on the edge and the raised parts. The top is slightly concave, with a ring around the oil-hole, and quite close to the edge two dentated circles. On the broad spout, the end of which is the broadest part, is found an ornament, which is supposed to represent two heads of geese. The leaf-shaped handle is new. Rome.

416. Low and without handle. The rim is slanting, and the top concave. On each side is a fish-tail-shaped protuberance. The small spout ends in an obtuse angle. The glaze resembles that on the foregoing lamp, but it is more lustrous. The shape, and more especially the obtuse-angled spout, point to the second century A. D. Rome.

417. The handle is broken off. The lamp has a deep, but otherwise flat, top, which is surrounded by three sharply prominent circles, reminding of the circular steps of an amphi-

theatre. The broad, abruptly-ending spout shows the above-mentioned heads of geese very distinctly. The glaze is bright, baked hard, and reddish-brown. Rome.

418. Ordinary workmanship; light-colored clay and without glaze. The spout, which ends abruptly, shows two poorly-modeled geese-heads. The back of the lamp, which is nearly flat, is continued upwards into a perforated protuberance. This lamp, as well as Nos. 419, 452, and 453, has not been found in a tomb, but in the vicinity of Rome, in a railroad digging. Rome.

Hammer thinks that this style of lamps, fit to be hung on a wall, plain as they generally are, and found in considerable numbers, may have served for public illuminations. This view appears to be supported by the goose-head ornaments; possibly a reminder of the well-known Capitolian geese. This type has held its own until about the middle of the second century A. D.

419. Similar, but somewhat smaller. The spout is ornamented with five straight lines. The mark is "I." Rome.

420. Tall and clumsy shape; of gray-colored clay and with a black glaze. The crescent-shaped handle is loaded with ornaments, and the slightly depressed top is filled with circle ornaments. The long, broad, abruptly-ending spout, which is broadest at the end, has two large wick-holes. The design on the spout represents a flat and inartistic bald head, with a long beard with elaborately arranged curls. On each side of the head is a goose-head. The conventional, imperforated knob serves to further indicate the period. The crude, rustic workmanship, both of this lamp and the following, points to the same factory. Rome.

421. Without a handle, but with two ornamental protuberances on the sides and one behind. The spout ends with a flat curve. The clay is gray and the glaze is black. The flat top, which has a thin raised rim, shows a fully-armed Roman warrior fleeing before an unarmed barbarian. The figures, as usual, standing with the head towards the spout. The mark $^{\text{BME}}_{\text{MF}}$ has been traced in the moist clay.

The representation might possibly allude to a defeat suffered by the Romans from either the Teutons or the Gauls. Some interpret it to be a gladiator fleeing before a retiarius, but although the warrior certainly wears greaves, the other person wears distinctly the long breeches of barbarians.

422. Tall, clumsy shape, with a flat top, surrounded by plain circle. On the top of the handle is a kind of palmetto, formed of ears of grain. In front of the round, moderately-sized spout, is an excellently-modeled head with a copious growth of hair and a full beard (Silenus ?). The color of the clay is gray, and there are traces of black glaze. Rome.

423. Large, clumsy, with a broad and long spout. The top is slightly concave and surrounded by plain circles. On one side is an imperforated knob, and a handle in the back. The dark-red glaze shows several spots from the smoke. Rome.

424. Turned; rather tall for its small size. In the centre is a tube, so that the lamp can be slid on a rod. The spout is broadest at the curved end. The red glaze shows traces of the action of smoke. Rome.

Roman Lamps from the Imperial Times.

These lamps form the bulk of nearly all collections, and have always invited interest, chiefly because of the representations (figures) on the top plate. Clay lamps being, so to speak, creations of the moment, always conforming to the varying fancy of the public and to the fashion, represent more faithfully than other contemporaneous creations of art the public and private life of the ancients.

A feature which these lamps have in common is the concave top, containing the figures and the small oil-hole. (No. 433 forms an exception, the top being level.) The rim is either slanting or level. Lamps with slanting rim generally have a short, round spout and a small ring-shaped handle; while lamps with a level rim have a well-defined spout with sickle-shaped ornaments on the sides of the spout, and a large handle, chiefly triangular or crescent-shaped. Some of the lamps are

cut off straight behind (Nos. 463 and 464), apparently indicating that they were to be put on a shelf, close against the wall, or on a cornice. Although the proper place for the oil-hole is in the centre of the top several lamps from this period will be found with the hole more or less crowded to the side by the design, which left no space in the centre for the hole. Other lamps will be found with two holes, which arrangement appears to have been common in the period of decadence, especially on lamps of Roman make but of Oriental type, and also on Byzantine lamps. Generally these two holes are placed symmetrically, but sometimes they will be found placed obliquely; this obliquity has apparently nothing to do with the design, but seems to be done on purpose, so as to regulate the position of the wick in the reservoir.

The small hole which is found on several lamps between the oil-hole and the hole for the wick is stated to be intended for the insertion of the pin used to keep the wick in place, but is hardly an indication of a particular period or make. (Nos. 423, 429, and 433.) No. 479 shows several holes, which probably is merely a whim of the maker.

On the lamps with slanting rim, the line which separates the spout from the reservoir will, in many instances, show several short perpendicular lines. Hammer is inclined to regard such lamps as copies of lamps without these lines; not that these lines were added to indicate the fact of being a "copy," but the copy was made in a later period, when such lines were considered an additional ornament.

A horizontal line with a dot at each end (over the spout) is often found on lamps from the first century A. D., and later, but not in the period of decadence. (Nos. 447, 450, and 495.) Four short lines, with a longer one in the middle, may be supposed to replace the conventional heads of geese found on some of the lamps. (Compare, for instance, Nos. 418 and 419.)

425. Without handle; two ornamental protuberances on the sides. The broad spout is widest at the end. The top is

concave, and grooved like a shell (symbol of Venus). The glaze, which has almost disappeared, was brown. Spout restored in ancient times. Rome.

426. Without handle; two ornamental protuberances on the sides. Red glaze with spots, which are very much like those on No. 441. Mark, foot with "CLOD." Must probably be referred to the second century A. D. Rome.

427. Fragment of a turned work-lamp, with open reservoir. Transverse handle behind and a big hole for the wick. No glaze. Pompeii.

428. No handle; broad, flat rim, and the cavity with oil-hole surrounded with circle ornaments. The large, protruding spout recalls the archaic period; any design would have been placed on the spout. The red glaze points to the same factory from which emanated Nos. 429 and 430. Pompeii.

429. Ring-shaped handle; strongly concave top. Mark, a foot, but no lettering. Spout restored in ancient times. Pompeii.

430. Same shape and glaze as the foregoing, but larger and without mark. From the same factory as Nos. 428 and 429. Rome.

431. No handle; the spout ends in an obtuse angle. The design is a goat, standing. The glaze has been botched in the baking, but the style and workmanship point to the same factory in which No. 431, and possibly Nos. 437 and 441, were made. Rome.

432. Similar shape, with ring-shaped handle. Design, a jumping ram. Red glaze. Rome.

433. A raised rim separates the flat top from the slanting margin, and incloses both the oil-hole and the hole for the wick. On the sides are seen two imperforated knobs, which indicate that the prototype of this lamp was a hanging lamp (of course, the knobs were then perforated). It is not improbable that this kind of lamps, as No. 433, were for sepulchral use, merely. The handle has been broken off. The glaze is dark-red and the clay, Terra sigillata (a kind of bole). Mark, a large "S," which has been traced in the moist clay. Mayence.

434. Somewhat similar in shape, but rounder. The raised rim incloses the two oil-holes, as well as the hole for the wick. The handle is broken off. On the top is a tragic mask. Terra sigillata (a kind of bole). Red glaze. Rome.

This kind of lamps is quite frequently found in the Rhine region, but generally without masks.

435. Somewhat similar but smaller. The raised rim incloses only the oil-hole. The gutter, which, on the foregoing two lamps, connects the top with the hole for the wick, is here merely indicated. The handle is round. Mark, "FORTIS." Beautiful, homogeneous, chamois glaze. Apparently made in a mould, which has been taken over a larger lamp. Cologne.

436. Similar to the foregoing, but smaller. The glaze is light-colored. Mark, "STROBILI" (very indistinctly). Made as the last one. Cologne.

437. No handle; design, a jumping deer. Red glaze. Rome.

438. Ring-shaped handle; round spout; slanting rim. Dark-red glaze, with a few light-colored spots. Mark, a heart-shaped shield. Puzzuoli.

439. Ring-shaped handle. Design, a running dog. Mark "U" sunk (or a horse-shoe?). Rome.

440. Crescent-shaped handle. Two spouts. The glaze was red. On the top the eagle of Jupiter. Spout and handle restored in ancient times. Rome.

441. Crescent-shaped handle. Three spouts. A few circles on the top. Bright red glaze, with lighter-colored spots on the sides. Not unlike Nos. 426 and 437 as far as the glaze is concerned. Rome.

442. Ring-shaped handle; round spout; slanting rim. On the top a dolphin and a rudder. The glaze is a dull red, Mark, indistinct. It appears to read "IUNI. ALEXI." Tunis.

443. Ring-shaped handle; on top, bust on a crescent, below, is a rosette; red glaze. Mark, "UU" (or two horse-shoes?) sunk. Rome.

A bust on a crescent would seem to refer to a deceased, although some savants interpret it as the moon-god.

444. Ring-shaped handle. Traces of red glaze. The slanting rim is connected with the roundish spout by two curves. On the top is Amor, seated on a chair, and playing the lyre. Beautiful workmanship. Mark, "CCLO. SUG.," with a phallus above and a leaf below. Rome.

The spout has been restored in ancient times.

445. No handle. On the side and on the bottom are found traces of a red glaze with light and dark spots. On the top is Amor, with an apple (or a ball) in the left hand.

446. In the centre of the concave top is a vertical handle with a ring. Two spouts, one on each end of the elongated top; behind each spout are three small ring ornaments. Two oil-holes are on the top. The glaze is light red. Rome.

447. Ring-shaped handle; no ornamentation. Dark-red glaze with light spots. Mark, foot, with "C. T. A." Rome.

448. No handle. The concavity is large; the narrow rim level, with two deep circles. The spout round. The glaze dark-red, with light-colored spots. Rome.

449. Similar in shape to the foregoing. The rim has three deep circles. Ring-shaped handle and round spout. Glaze bright red. Mark, two feet, with "P V F" in each foot. Rome.

450. Small lamp; ring-shaped handle; round spout. The slanting rim is separated from the concave top by a deep circle. The glaze is decidedly discolored. Mark, the same as the last, two feet, with "P V F" in each foot. Bajae.

451. No handle. The spout ends in an obtuse angle, and is connected with the rim by two sickle-shaped ornaments. Glaze bright red, with tendency to peel off.

452. Similar to Nos. 418 and 419.

CASE O.

453. Plain, without glaze. The spout broadest at the end. Shape like the foregoing. The original goose-heads are represented by five lines. Mark, "COPRES." Rome.

454. Without handle; the spout ends with an obtuse angle. Design, a gladiator with a round shield and lowered sword. The glaze appears to have been yellow, or possibly colorless. Tunis (?)

455. No handle. In the concavity are two dolphins, which symmetrically jump out of the water, the latter being represented by impressions made with the modeling stick. The glaze has completely peeled off. Naples.

456. Ring-shaped handle; round spout. The rim broad and level. In the concavity a bust of Mercury with the winged hat, the bag, and the caduceus. Red glaze. Rome.

457. A large, magnificent lamp. Crescent-shaped handle, with the head of Diana. On the top a draped female figure with flowing cape. In the right hand she holds a large tongs (or, as some will have it, two sickles), in the left a torch. The glaze is red, similar to the last one. Rome.

458. No handle; the spout ends in an obtuse angle. On the top two Amorines, one lifting his end of a skin, filled with fruits, the other appearing unwilling to do his share of the carrying. The glaze appears to have been either yellow or colorless. The antiquity of this lamp, however, is doubtful. Naples.

459. Ring-shaped handle; spout ending in an obtuse angle. On the top are "Instrumenta pontificalia." Plain workmanship. Mark, "FLORENT," with a small circle above and below. The glaze cannot be determined with certainty. Rome.

460. No handle; spout ends in an obtuse handle. On the top, a gladiator. Plain workmanship. Mark, $-\overset{|}{\underset{|}{\cdot}}-$ covers the whole bottom. The glaze is yellowish-brown, with a metallic lustre. The lamp appears to have been made in a mould, made over a larger lamp. Naples.

461. Fragment, with a ring-shaped handle, and a round spout. Design, a sacrificing priestess. The glaze is red, with spots. Mark, "* * * * PHR." Rome.

462. Ring-shaped handle and round spout. The glaze appears to have been yellow. The lamp seems to have seen

much service. Mark, "LCAESAF," with a circle above and below. On the top is a bust of Serapis (?) Rome.

463. No handle. This lamp has been cut straight behind, apparently to adapt it to be placed close to the wall on a narrow shelf, or on a cornice. Light-red glaze, inclined to fade. Fine clay and workmanship, and quite thin-walled (as are also Nos. 477, 478, and 479).

464. Similar peculiarity in the shape, but more ornamented. Red glaze, strongly baked. Rome.

465. Of considerable size. No handle. On the deep-concave top is a large, graceful, and strongly marked rosette. The glaze is red, changing to gray. This and the graceful workmanship brings this lamp close to Nos. 477 and 478. The spout has been restored in ancient times. Rome.

466. Crescent-shaped handle, and a long spout. Elegant shape and fine workmanship. Fine clay. Scarcely any ornaments. Traces of red glaze. Mark similar to the Greek letter "*v*." Purchased in Via Appia.

(Because this lamp was purchased in Via Appia it does not follow that it was found in that neighborhood. The thrifty Italian who sold it as having been found in a newly-opened tomb in that place may have done as so many of his countrymen do, and merely replenished his stock from Rome.)

467. Crescent-shaped handle; long spout. On top is Amor, carrying two baskets by means of a yoke. The glaze is red, with characteristic spots on the sides, which spots resemble those on Nos. 477, 478, and 557. Mark, a cross within a circle. Rome.

468. A stamp, probably used for marking lamps, &c. In raised, retrograde letters, "L. SATYRI FELICIS." Rome.

469. Triangular handle, with ornaments; a long spout. Around the oil-hole are circles and a rosette. The shape is elegant, as is also the workmanship. The clay is fine and white. The glaze appears to have been brown. Mark, a line. Handle has been restored in ancient times. Rome.

470. Similar to the foregoing. The triangular handle has a palmetto with two dolphins. Around the oil-hole are four

laurel leaves, forming a cross. The glaze appears to have been chamois-colored. The handle has been cemented on. Rome.

471. Small, elegant lamp, with a crescent-shaped handle and a long spout. On the top is a bust of Minerva, in profile, with the helmet. The glaze has been brown. Rome.

472. Ring-shaped handle; round spout; slanting rim. On the top a bird on a branch (a motive which has been repeated on many lamps, both with and without factory marks). The glaze has disappeared. Tunis.

473. Similar, but with a dull red glaze. Design, a vase with two handles. Tunis.

474. Small, of a peculiar shape. The upper part is cone-shaped, with a hole in the top. One side of this cone has been notched to make room for the oil-hole, which has a border of horse-shoes. The other side bears the monogram of Christ. In front and on the back of the cone are ring ornaments, connected by lines over the top. The spout is broad and ends in a curve. All the ornaments have been stamped. The glaze is bright red, with light-colored spots on the sides. Rome.

475. Crescent-shaped handle; slanting rim, which connects with the round spout by two curves. The oil-hole is in the centre of a rosette, which appears to represent the rays of the sun. The glaze is bright red, with light and dark spots, similar to those on the foregoing lamp. Mark, "C. OPPI. RES." Handle has been restored in ancient times. Rome.

This factory mark is interpreted by S. Birch (British Museum) to mean: "CAIUS OPPIUS RESTITUTUS." It will be found variously abbreviated in this collection.

476. The top of a lamp from the same factory as Nos. 469 and 470. Design, a laurel wreath. Rome.

477. No handle; fine clay; elegant workmanship. On the top a large rosette. The glaze, which has faded a little, points to the same factory as the next one. Rome.

478. Similar, but larger. The glaze is red, with spots similar to those on No. 467. Rome.

479. No handle; the glaze yellowish-brown and faded. The spout ends with an obtuse angle. The top has four round and

five oblong holes (probably a mere whim of the maker). Fine clay and workmanship. Rome.

480. Ring-shaped handle. The glaze is red and strongly baked. Mark resembles a long sword and has been traced in the moist clay. Rome.

481. Same type, but the two imperforated knobs indicate that it is a degenerated hanging-lamp. The sides of the concavity show a large rosette. The top, the centre of which is the oil-hole, is level. The glaze is red with black spots. Mark, "MVNTRIPI." Spout and handle have been restored in ancient times. Rome.

482. Similar shape, but without the knobs. ἐρωτικός. Traces of red glaze. Mark, "QNVMICII" (rather indistinct).

483. Different type. Ring-shaped handle; round spout; the top of the latter is heart-shaped. The oil-hole is in the centre of a raised rosette, on the side of which is a smaller hole. On the broad, scarcely slanting rim, is a flat-modeled laurel wreath. The glaze is faded and yellowish-brown. Found near Makluba, in Africa. When found, the lamp showed still a remnant of the wick. Tunis.

484. Same type. The slanting rim shows an echinus border (egg-moulding). Traces of brown glaze. Rome.

485. Ring-shaped handle; the top of the spout is heart-shaped. The slanting rim has an echinus border (egg-moulding). The glaze has been red. ἐρωτικός. Rome.

486. Ring-shaped handle; round spout. On the top is a hunting Diana; at her feet appears a piece of game. Poor workmanship. The glaze appears to have been light red. The slanting rim has an echinus border (egg-moulding). Mark, "PRVOS" (indistinctly). Rome.

487. Ring-shaped handle; round spout. The many vertical lines in front of the spout point to a later period. On the top are two palm branches. Mark, foot with sandal. Dark-red glaze. Rome.

(These palm branches must be regarded as trophies, or symbols of victory. The Christian palm branches, which frequently

are seen, have nearly always a kind of cross-piece on the end of the branch, as if they were torn off. See No. 495.)

488. Small and plain, with ring-shaped handle and round spout. The glaze has been red. Mark, a circle or discus. Rome.

489. Ring-shaped handle and round spout. On the top, Amor on the back of a dolphin, playing the lyre. Poor workmanship. Traces of red glaze, with dark spots. Mark, "CATILVESTA," with a small circle below. Rome.

490. Ring-shaped handle; round spout. On the slanting rim is a raised laurel wreath. On the top is a vase, with two cats forming the handles. On the bottom, which is partly missing, is the mark, " * * * NBIT." (Passerius, "Lucernae fictiles," has a lamp with the whole name, "CIVNBIT.") The glaze has a brilliant chamois color. Rome.

491. Ring-shaped handle; round spout. On the top, a large rosette. The glaze, which in some places has peeled off, has a fiery-red color. Rome (?)

492. Large lamp, with a small ring.shaped handle and a round spout. The slanting rim has a wreath of acorns and oak-leaves, alternating. Light-red glaze, with spots on the sides. (Oak wreaths are met with, especially in the first centuries, as on the coins; later they were replaced by laurel wreaths.) Paris.

493. Plain lamp, either for working or merely for illumination. The back is continued into a vertical protuberance provided with a hole, enabling the lamp to be hung on a peg. The shape is otherwise a peculiar composite one. A raised rim incloses both the concave top and the hole for the wick. On the slanting rim are the two imperforated knobs so often met with. The glaze is a handsome chamois color. Rome.

494. Ring-shaped handle; round spout. The sickle ornaments on the spout and the slanting rim are a mixture of styles. The slovenly workmanship, in connection with the good proportions, indicate a commencing decadence. ἐρωτικός (No. 539 shows a variation of the same subject.) Chamois-colored glaze. Rome.

495. Large and clumsy. Ring-shaped handle; round spout. On the broad, curved rim is a vine tendril, rather crudely executed. In front of the spout are many short, vertical lines, a never-failing indication of the period of degeneration. The glaze was of a handsome chamois color. Mark, a large palm branch, which has been traced in the moist clay. (This palm branch shows a transverse line at the end as if torn off, indicating a Christian origin.) Rome.

496. Large and clumsy. The concavity of the top is small in proportion to the slanting rim, which is covered with small round knobs. Plain workmanship. The glaze is chamois-colored. Rome.

497. Ring-shaped handle; round spout. The rim is curved and ornamented with rows of small round knobs, which ornamentation is continued over the whole lamp, excepting the bottom, which has a rosette of small knobs. The spout is separated below by a semi-circular impression, and has on top two shield-like ornaments (which are found also on Nos. 544, 546, and 572). Between the shields in front of the spout is a Herma, upside down. (The whole lamp is altogether in bad taste; the idea was, evidently, to produce something showy.) The color of the clay is a peculiar yellowish-green. The glaze appears to have been yellow and lustreless. Rome.

498. Ring-shaped handle; round spout. The concave top is surrounded by a rope, and the slanting rim has circle ornaments. Mark, a circle. On the rim are the two well-known imperforated knobs. No glaze. Rome.

499. Ring-shaped handle; round spout. In the concavity is a woman with a tambourine. The lamp is in a poor state of preservation; both the glaze and the outlines showing strong traces of use. Mark, somewhat indistinct, appears to be "CLO. HELI." Rome.

CASE P.

500. Fragment. Trace of red glaze. ἐρωτικός. Rome.

501. Fragment. No glaze. ἐρωτικός. Rome.

502. Elongated shape; no handle. Crude workmanship.

Neither ornaments nor glaze. Faint traces of knobs on the slanting rim. The knobs, as well as the raised rim, which incloses the level top and the hole for the wick, show that this lamp is merely a degenerated copy of No. 434. From the Catacombs, Rome.

503. Christian lamp from the Catacombs. Plain workmanship. On the top the monogram of Christ and two oil-holes. A knob behind instead of a handle. No glaze. Rome.

504. Christian lamp, of red, heavy clay. No glaze. Clumsy in shape and with a knob instead of a handle. On the top are the monogram of Christ and two oil-holes. On the bottom is also the monogram. The slanting rim has a border of flat rosettes. Rome.

505. Clumsy and highly degenerated. The shape resembles that of the Phœnician lamps. A knob instead of a handle. No glaze. On the top are a boy and sundry enigmatical objects (Gnostic symbols ?). On the rim are slanting lines. Athens.

506. A small lamp, with open reservoir, and with a ring-shaped handle. It bears some resemblance to No. 435. Very poor workmanship. Red, dull glaze on the white clay. Cologne.

507. Lamp from a very late period (the fourth or fifth century A. D.). A peculiar shape, apparently intended to represent a horse's hoof with the shoe, showing the nails. The small handle will then represent the toe. No glaze. Rome.

508. Turned lamp, with open reservoir and curved top. There is no spout, the hole for the wick being on the side of the curve. No glaze. Same period as the foregoing. Rome.

509. Small, elongated lamp ; plain workmanship ; no glaze. The ring-shaped handle is disproportionately large. The raised rim incloses the flat top and the spout. Probably from the same period as the last two lamps. Rome.

Lamps from Syria.

The lamps found in Syria belong chiefly to the Greek and Roman periods. Besides these are a few Phœnician.

The Greek lamps have all a curved or arched top, and a ring around the oil-hole; they have also a slender, elongated spout. (No. 510 is turned; all the others are moulded.) Nos. 520, and 521, 522, 525, 526, and 527 are more or less degenerated, having apparently been influenced by the Egyptian style (compare with Nos. 523 and 652, which were found in Egypt); but the lamps still retain the curved top and the ring around the oil-hole.

Nos. 528, 529, and 530 are Phœnician lamps. The difference between these and the Greek lamps is not so great as it appears at first sight. In order to increase the draft, the Greeks increased the length of the spout, that is, the distance between the oil-hole and the hole for the wick. The Phœnicians kept the same distance, but enlarged the body of the lamp, so that it could contain more oil; in consequence of which the lamps became oval and clumsy looking. It is rather remarkable that those unmeaning, imperforated knobs on the sides, which the Romans were so quick to imitate, were not adopted either by the Syrians, Egyptians, or Phœnicians, although they had a superabundance of Greek lamps for patterns. They, however, substituted a knob for the usual handle on the back. No. 531 has a red, Roman glaze, and shows Roman workmanship; but the oval shape, and the knob behind, besides the representation and the Oriental factory mark, all point to Syria.

Judging from the many lamps with blackened and black-spotted glaze, it would appear that the Syrian kilns were poorly managed.

510. Turned lamp of yellow clay, without glaze. Apparently a close copy of No. 405. It wants, however, the raised bottom, and the knob on the side is imperforated. Plain workmanship. Syria.

511. Moulded lamp. No handle. The spout, connected with the reservoir by two lines which end in curves, protudes somewhat, and is broadest at the end. In front of the spout is an egg-moulding (echinus border); the curved margin is grooved. The knob on the side is only half perforated. The

rather large oil-hole is inclosed by rings. The clay is of a reddish-yellow color, and the glaze is thin and colorless. Syria.

512. As the last one, only a little flatter. No handle; a long spout, which has an oval hole for the wick. The spout has a sharp ridge, which is connected with the outer ring of the large oil-hole. In this way the slanting rim is continued to the end of the spout. The rim is ornamented with sets of three lines, close together, radiating from the ring around the oil-hole. On the side is an ill-shaped knob without hole. The clay is light gray and the glaze has been black. Syria.

513. Smaller than the foregoing, with a similar spout, slanting considerably upwards. The oil-hole forms the centre of a star, the rays of which run down the curved rim. Trace of a knob on the side. Gray-colored clay. Black glaze. Syria.

514. This lamp differs from the foregoing ones in having a knob on each side and one behind. On the round spout is a palmetto. Around the ring of the oil-hole is a kind of rosette of dots and lines. The knob on the back has likewise an ornament. Gray-colored clay. The glaze is black, with a reddish spot. Syria.

515. This shape appears to be an evolution of the foregoing one, which is round and provided with three knobs; this one is triangular and is without knobs. On the curved top, on each side of the ring, is an Amorine. On the spot where the knob used to be is a serpentine ornament. The elongated spout has a palmetto on the top. The hole for the wick is encircled by an oval ring; on each side of the spout is a band. The clay is gray-colored, and the glaze has been black. Syria.

516. The oil-hole forms the centre of a star. The top is level; a knob behind, and a small round spout. The clay is white; no traces of glaze. On the bottom a star. Palmyra.

517. Neither handle nor knob behind. The spout ends with an obtuse angle. On the level top is a star. The clay is light-colored. The depression, containing the oil-hole, is continued out to the hole for the wick, forming a gutter. No glaze. Palmyra.

518. The low, round shape with the spout recalls the Roman shape; but the large oil-hole, the ornaments of beads and circles on the top, which is inclosed by a raised rim, as is also the oil-hole, and the square handle point to a mixture of Greek and Oriental styles. The clay is light-colored, with a trace of yellow glaze. Palmyra.

519. Similar shape and ornaments. The clay is very fine, and whitish-yellow. Palmyra.

520. This lamp shows the influence of Barbarian or Oriental style. The spout is oval around the round hole for the wick, and has a small, palmetto-like ornament. The oil-hole, which is smaller than that of the foregoing lamp, is encircled by two rings. The curved top is covered all over with knobs and curved lines. The clay is reddish-yellow; no glaze. Syria.

521. Similar to the foregoing. Syria.

522. Evidently from the same factory, but of a different shape. On each side of the spout is a notch. The spout ends in a curve, and is broadest at the end. On the top of the body is an imitation of a flying bird by means of small round knobs. The small oil-hole is in a small cavity. Reddish-yellow clay; no glaze. Syria.

523. This lamp was found in Egypt. It somewhat resembles the foregoing; but is made of coarse, dark clay. On the curved top is a young bird with spread wings (the new-born Phœnix). Egypt. (Compare No. 652.)

524. The oval shape, without a spout; the large oil-hole, forming the centre of a star; the Barbarian ornaments on the rim; and the knob instead of a handle—all point to Phœnicia, or close to it. The dark-gray, hard-baked clay, without a glaze, points to Northern Africa. Syria.

525. Similar shape and design. The workmanship is crude, though differing from the foregoing; the clay is also different. Mark, "A." Syria.

526. Very crude workmanship. The curved top has a very poorly-executed frog. Heavy, coarse clay; no glaze. This style of lamp, it seems, has been very widely disseminated outside of Egypt. Mark, "A." Syria.

527. Same clumsy shape, with an obscure design. Mark, "A." Coarse, hard-baked clay. Syria.

528. Phœnician lamp. The large oil-hole is encircled by a raised rim. The oval shape runs to a point at the hole for the wick; behind is a vertical knob instead of a handle. On the top is a border of rosettes and circles. The clay is dark, coarse, and strongly baked. No glaze. This is one of the earliest lamps from Phœnicia, the top being curved.

529. Phœnician lamp, but later than the foregoing, the top being concave. This concave top, the comparatively finer clay, and the representation of a centaur (the constellation ?) are improvements due to Roman influence. The curved rim has palm branches and circles. An erect knob instead of a handle.

530. Similar to the last one. On the top is an enigmatical animal. The rim has ring ornaments and dots. The clay is fine, of a fine yellow color. No glaze. Phœnicia.

531. This lamp is evidently a mixture of Roman and Syrian styles. On the concave top is the head of Bess (divinity), and on the bottom is an Oriental factory mark: Two crescents, back to back, and three small circles. Add to this the knob instead of a handle, and the clumsy shape of the lamp, with the spout in one with the reservoir; all of which point to Syria. The faultless red glaze and the workmanship point to Rome. Syria.

532. Christian lamp. The resemblance to Nos. 529 and 530 is striking; it is quite likely, however, that this lamp is later. The richly ornamented cross on the concave top, which latter shows two oil-holes and is loaded with ornaments, as also is the rim, all point to a late period. On the bottom is a nine-pointed star. The handle is replaced by an erect knob. The clay is fine and yellow. No glaze. Syria.

533. The similarity to No. 531 is only apparent. The petty ornaments and the many lines in front of the spout, as well as the plain workmanship and the dull glaze, point all to a late period. On the top is a vase with handles, ending in goose or swan heads; on the bottom are several concentric rings. Syria.

534. Roman lamp, without handle. On the top, Apollo, standing, with a lyre. The glaze is of a vivid, dark-red color. It is from the same factory as Nos. 535, 536, and 551. Its small size and the slovenly workmanship would appear to indicate that this lamp had been made in a mould taken over a larger lamp. Syria.

535. Similar to the foregoing; on the top is a jumping lion. Syria.

536. No handle. The spout ends with an obtuse angle. On the top is a rosette. Glaze and workmanship like those of the two foregoing ones. Syria.

537. The shape plain, evincing good taste; the rim slanting; the handle ring-shaped; the glaze red. Syria.

538. No handle; fine in shape and ornamentation. Around the oil-hole is a grooved border, and outside of the latter a nearly flat wreath of oak leaves and acorns. The lamp is very thin-walled and of fine clay. The glaze is fiery red with a peculiar waxy lustre. Syria.

539. No handle. The round spout, with two sickle-shaped ornaments, connects with the slanting rim. ἐρωτικός. This, in connection with the nearly identical design, shows that both this lamp and No. 494 came from the same factory, which must have been in Rome, since similar lamps were found both in the Rhine region and in Syria. The glaze and workmanship connect this lamp sufficiently with Nos. 534, 535, and 536 to make it probable that they all came from the same factory. Syria.

540. No handle. Shape similar to No. 536. The spout ends with an obtuse angle; it connects with the rim by two shield-like ornaments. The design is indistinct. Yellowish-white clay; glaze colorless. Syria.

541. No handle. The comparatively small, concave top is ornamented with a circle of acanthus leaves. On the broad rim are petty ornaments. The spout connects with the rim by two shields; in front of it are six lines. The glaze is red, with light-colored spots. Mark, "IV." Compare No. 544. Syria.

542. Small lamp; round spout; erect knob behind. On the concave top is a female head with a thyrsus staff and a tambourine. Red clay; the glaze is dull red. Mark, three palm branches. (Doubtful antiquity.) Syria.

543. Erect, flat knob instead of a handle, which is only half-way perforated. The peculiar way in which the spout is connected with the reservoir points to a late period. The top is level; the oil-hole is in a small cavity, and surrounded by a ring; the concavity is encircled by a flat laurel wreath. A rosette is on the spout. The glaze is red and dull. Syria.

544. No handle. The petty ornaments and the lines in front of the spout are certain signs of the period of degeneration. Judging from the glaze and workmanship this lamp should be from the same factory as Nos. 541, 543, and 546. The glaze is red, showing a tendency to peel off. Syria.

545. Has had a handle. The spout is broad and ends with an obtuse angle. The shape of the lamp is elongated. The broad, curved rim, inclosing the small concavity containing the oil-hole, has two laurel branches, which commence at the handle. Mark, a pointed shoe. Clay, yellowish-white. Trace of black glaze. Syria.

546. Similar to No. 544, and from the same factory. On the top is the head of a middle-aged man. From the raised ring, which encircles the concavity, radiate rays. In front of the spout are petty ornaments and lines. Syria.

547. No handle; the spout ends with an obtuse angle; petty ornaments; dull black glaze with red spots. Mark, a pointed shoe. Syria.

548. Similar to the foregoing, but still more degenerated. The glaze and mark show that it belongs to the same factory. Syria.

549. Very crude and ill-shaped. ἐρωτικός. The glaze is partly red and partly brown. Ring-shaped handle and round spout. The rim has a faint border. Syria.

550. Clumsy shape; poor workmanship; no glaze. On the top is an indistinct figure, probably a caricature. No handle. Palmyra.

CASE Q.

551. A small, insignificant lamp; probably a copy of a larger lamp. Ring-shaped handle. On the top, Ganymedes and the eagle of Jupiter. Dark-red glaze. Syria.

552. No handle. On the top are two long-haired goats grazing. Fiery-red glaze. Spout restored in ancient times. Syria.

553. Ring-shaped handle. The slanting rim has an echinus border (egg-moulding). The spout, which has been broken off, was heart-shaped. Very careful workmanship; light-red glaze, with light-colored spots. Mark, a pointed shoe, with longitudinal stripes, which indicates that the "upper" (vamp) used to be cut lengthwise to ease the foot. Syria.

554. No handle; the spout, which has been broken off, was obtuse-angled, resembling that of the following lamp. On the top, a gladiator, standing, with lowered sword. Red glaze, with light-colored spots. Syria.

555. Similar lamp, but imperfectly baked. Dull black glaze. Syria.

556. No handle. The shape rather indistinct (a copy of a larger lamp?). On the top, Amor, carrying a big lyre. Mark, a pointed shoe. The glaze is red, with light-colored spots; dull and muddy. Syria.

557. No handle. On top, a Bacchante, with tambourine and thyrsus. The peculiar spots on the red glaze resemble closely those on No. 467, making it probable that both lamps came from the same factory. Syria.

558. No handle; the spout broken off. On the top is Amor, standing, with a cornucopiæ (or, is it an inverted torch?—in which case it will be a genius of death). There does not appear to have been any glaze. Syria.

559. Similar to the foregoing, but of more elegant workmanship. The glaze is dark-brown, with red spots on the top, and alternating red and brown spots underneath, due to mishaps in the baking. On the top is a beautifully-executed bas-relief of Amor, with a fanciful head of an animal (or, is it merely a mask?), playing on a double flute, and riding on a

dolphin, another dolphin accompanying him. Mark, a foot. Syria.

560. No handle; the spout has been broken off. On the top, a nude warrior, with a shield, and a lighted torch in the right hand, standing in front of a Hermes (a victor in the torch-running match). Light-colored clay; no glaze. This lamp appears to have been broken in the baking process; the powdered clay, with which it was filled to prevent its losing its shape, is still there. Mark, "T." Syria.

561. No handle; obtuse-angled spout. On the top, two pugilists. The glaze is black. Syria.

562. No handle; round spout. On the top, a large rosette of fine workmanship. This lamp is from the best period. The glaze has been totally botched in the baking. It is dull, black and red spotted. Syria.

563. With two spouts; the handle is nearly vertical, and shaped as an acanthus leaf. The rim is slanting; on each side of the spouts and between them is a sickle-shaped ornament; the handle is Greek. The whole is a mixture of several styles. The glaze is red, with a few lighter-colored spots. The workmanship is careful. (This lamp was found in a Roman tomb, but is nevertheless believed to have been imported.)

564. Ring-shaped handle. The slanting rim is continued to the spout with two curves. The top is deeply concave. The workmanship is careful. The glaze dark-red, with darker spots. Syria.

565. No handle; fine clay; thin-walled; light workmanship; no glaze. Mark, a raised "ST." Syria.

566. No handle; elegant shape; thin-walled; light workmanship. On the top, a fine rosette. Yellow clay; no glaze. Mark, "N." Syria.

567. A small lamp, without handle; an obtuse-angled spout. On the top, a fine rosette, in the centre of which a female head. This centre has apparently been taken from another lamp with a black glaze, which, however, fits so well that the last lamp must have been made in the same mould. The glaze has been red. Syria.

568. No handle. The spout is broad and curved at the end. On the top is a shell; the rim has two raised circles. The glaze is red. (This and the foregoing lamps have so much in common, that they probably came from the same factory.) Syria.

569. Extremely crude. No glaze. On the top, a rosette, with a female head in the centre. The rim has a faint border. No handle. Palmyra.

570. No handle, and very crude. On the top is Venus, making her toilet; Amor stands, holding the mirror. His posture is rather unnatural. Both stand with their heads towards the spout. On the margin, a plain border. No glaze. Mark, "*ω*." Syria.

571. An erect knob instead of a handle. On the top, which has two oil-holes, are two gladiators in combat. The flat rim has two borders of serpentine ornaments and dots. Syria.

572. Crude workmanship; no glaze. *ἐρωτικός*. On the rim, a petty border. Palmyra.

573. Similar to the last one. On the curved top, an Amazon on horseback; on the rim, an indistinct border. Syria.

574. Likewise with a curved top, containing a very crudely-modeled figure, apparently with helmet and shield. No handle nor glaze. Mark, a palm branch. Syria.

575. Curved top; a knob instead of a handle. On the top, a rosette, and on the rim, a vine tendril with leaves and grapes, very much worn. No glaze. Syria.

576. A reduced copy of No. 572. *ἐρωτικός*. No glaze. Palmyra.

577. No handle; round spout. On the large, concave top is a bust of Jupiter behind an eagle with outspread wings. The narrow rim is almost level. The spout is connected with the rim by two shields. The oil-hole is crowded to one side. Glaze, red, with light-colored spots and stripes. (Doubtful antiquity.) Syria.

578. No handle, elongated, round spout. On the concave top is a muse, playing the lyre. Glaze, red, partly peeled off. Syria.

579. Small lamp; no handle. The broad spout ends with an obtuse angle. The design on the concave top is indistinct. Two shields connect the spout with the rim. Glaze, red, with large light and dark spots. Syria.

580. No handle. The oil-hole is in a small concavity, which is partly surrounded by a fanciful, fan-like border, continued to the spout. Red clay; apparently no glaze. Syria.

581. No handle; elongated spout, connected with the rim by two shields. On the concave top is an indistinct design. Syria.

582. Boat-shaped lamp, the back part of which is raised to form a handle, upon which is a grotesque head. The large oil-hole is surrounded by a petty border. Light-colored clay, colorless glaze. Palmyra.

583. Crudely-shaped lamp, with broad, horizontal protuberance behind. The oil-hole is disproportionately large, and the spout oval. Light-colored clay and salt glaze. Babylon.

584. Similar in shape to No. 571. The two oil-holes in the concave top are separated by an ornamented cross. On the slanting rim is a border of palm leaves and dots. Erect knob behind. Glaze, reddish-yellow. Syria.

585. The lower part of a lamp, similar to No. 581. Mark, a pointed shoe. Syria.

Syrian Lamps, Composed of Fragments.

Besides downright falsifications, which are sure to be manufactured wherever antique lamps are in demand, there exist another kind of fraud, viz., composing whole lamps from the mass of fragments found everywhere. If such lamps are smeared over with lime and dirt (soil) they will easily dupe the purchasers.

Strictly speaking, such a fabrication is no fraud; to fix together fragments (restoring a lamp or vase which has been broken) is perfectly legitimate; but it becomes a fraud when fragments which do not belong together are united and an attempt is made to hide the fact.

If this view be correct, then the Syrian lamps (from

fragments) of this collection cannot exactly be classed as frauds, because the joining has been done in so unskillful and clumsy a manner that nobody could be imposed upon.

586, 587. When received from Syria this lamp was found composed of two fragments. The lower part, with the mark "CFEME," with part of a rosette on the top, and the upper part, on the top of which is a hero, with a spear and a large shield, stretching out his right hand, as if calling some one to follow him. Syria.

588. Composed of four fragments, besides the spout (which is missing). On the top is a lesson in broad-sword. One of the gladiators covers himself with the square shield, and the short, curved sword; the other stands with his shield at his foot, and is apparently looking on. The head and part of the back are missing, and replaced by a piece of another lamp, with a human foot and part of a leg. The whole is covered with lime. Mark, a leaf. Syria.

589. Small; poor workmanship; the glaze has been red. The whole lamp is filled with lime. Syria.

590. Similar to the foregoing, but composed of two fragments, which have been put together in such a way that the spout appears oblique to the design on the top. A female bust, with curled hair (Bacchante?), similar to the one on No. 549. The whole lamp is filled with lime, which constitutes nearly the whole bottom. Syria.

591. Fragment. Shows the same design as Nos. 554 and 555, and is probably from the same factory, although the light-colored, spotted, red glaze is somewhat different. Mark, "* * * * * * YII." Syria.

Two Peculiar Syrian Lamps.

592. Plain workmanship; coarse, dark clay, with a dark-brown salt-glaze on the inside. The shape is a squat bowl, the rim of which is curved in two places in front, so as to form a spout. A circular, vertical wall is in the centre, said

wall containing a small hole, which serves as a communication between the inner and the outer space. The handle connects the inner and the outer rims. It is probably a Bedouin lamp of late years, the prototype of which probably dates back many centuries. Syria.

593. A high foot, with an octangular plate, supports a round lamp with a curved top, the design on which is partly stamped, partly traced in the moist clay. The handle is formed by a snake, the head facing the oil-hole, where it is met by two other snake-heads. The modeling of the snake-heads is excellent. Traces of red and white enamel will be found in the eyes and on some other places of the design. The fine red clay, of which the lamp is formed, shows traces of a resinous varnish, the true character of which was discovered by the acid test; it imitates the real glaze very successfully. The style is Oriental, probably Persian, from a period some time after the Roman sway in Syria. Syria.

Miniature Lamps.

Lamps as small as the following four "*Miniature*" lamps have been found not only in tombs, but also in considerable numbers in Pompeiian houses. It is highly probable that they merely represent children's playthings, and that no symbolical meaning is to be ascribed to them.

594. Ring-shaped handle; two spouts. Light-colored clay. Mark, palm branch between two horse-shoes. Rome.

595. Triangular handle; protuberances on the sides. Red glaze. Handle restored in ancient times. Rome.

596. Ring-shaped handle; elongated shape. Appears to have had a gray glaze. Rome.

597. Ring-shaped handle. Red glaze. Naples.

Fragments of Roman and Syrian Lamps.

598. Fragment. The bottom of a lamp, which had a crescent-shaped handle and appears to be closely related to No. 466. Mark, *ΠΘ*. Rome.

599. Large triangular handle, with ornaments. Red glaze. Rome.

600. Fragment of a lamp; the top, with a game-cock. Gray clay, black glaze. The lamp must have been similar to No. 421. Rome.

601. Concave top of a lamp, with a boy in combat with a boar. Gray-colored clay; no glaze. Rome.

602. Concave top, with a running lion. Red glaze. Rome.

603. Head of sun-god; red glaze; gray-colored clay. Rome.

604. Running boar; red glaze. Rome.

605. An old man leaning on a staff. Rome.

606. Fragment of a New Year's lamp, with a shield bearing "ANNUM NOVUM FAUSTVM FELICEM MIHI HIC." Rome.

607. The bottom of a lamp, with the name "FORTIS," with two helmets above, and below, an eagle with spread wings. This mark is so dissimilar from the other marks of "FORTIS" as to make it probable that either the factory did exist for a long time, or that there were several factories of the same name. Rome.

608. Bust of a deceased on a crescent. Rome.

609. A horse and a ceremonial car. Rome.

610. Fragment. An eagle with spread wings. No glaze. Rome.

611. Mithras killing the bull. Terra sigillata (a kind of bole). Red glaze. Rome.

612. Female head; trace of red glaze. Rome.

613. A warrior, in full armor, on horseback. Red glaze. Rome.

614. A gladiator, standing, with sword and a round shield. Red glaze. Rome.

615. A warrior killing himself. No glaze. Rome.

616. Head of a warrior, with helmet. Red glaze. Rome.

617. The bottom of a lamp, with crude circle ornaments and a few lines. The clay is coarse, of a white color; no glaze. Syria.

618. Fragment of a lamp from the best Roman period

(200 A. D.). Design, a young woman with hair elaborately dressed. Syria.

619. Similar fragment, with Apollo, standing, with the lyre. Syria.

620. A lion attacking a horse; brown and red glaze. Syria.

621. Fragment. Design, a hunter sets his dog on the game. Syria.

622. A gladiator in combat. Syria.

CASE R.

Falsifications.

623, 624. Of doubtful antiquity; but they are so remarkably well made that it is a question whether they may not be genuine antique lamps after all. No glaze.

625–629. All falsifications; the antique patterns have been copied tolerably well. No. 629 has been glazed with a grayish-black oil-color!

630–633 are poorly made and are truly fancy-work. The glaze of No. 630 shows that it contains black-lead. No. 631 has been glazed with a grayish-black oil-color. No. 632 shows that an attempt has been made to very closely imitate the shade of the genuine red glaze by means of paint.

634, 635. Both in imitation of busts; are probably very poor copies of existing ancient lamps. Mayence.

636. A square-shaped lamp of very doubtful antiquity.

637–639. Are from Siloe, in the vicinity of Jerusalem. All falsifications. They resemble the Phœnician lamps in shape, and have no glaze. No. 638 has written characters, but on closer inspection they are shown to be clumsy imitations. Jerusalem.

640. Falsification. Rome.

641, 642. Though very carefully made, the glaze betrays them.

643. Falsification. Syria.

644. Carefully made, but the glaze betrays it.

645. In shape of a lion. This lamp is either a falsification or a very poor copy of an existing type. Mayence.

Lamps from Uncertain Localities.

646. The spots are very similar to those on No. 562. Probably Syria.

647. Doubtful antiquity. Not known where found.

648. Transverse handle; light-colored clay. Believed to have been obtained in Corinth.

649. Odd-shaped lamp; slender spout. Probably from Syria.

650. Design, a lion on its hind legs and a man. Light-colored clay; reddish-yellow glaze. Probably from Syria.

651. Similar in shape to 510. Red glaze, with tendency to peel off. Saida.

652. Similar to No. 526. The arched top has a disk with two ostrich feathers around the oil-hole. Memphis.

653. Light-colored clay. On the top is a seven-branched candlestick. Probably from Jerusalem.

CASE S.

Glass, Stone, and Amber.

654. Lachrymatory (tear-bottle). Rome.
655. Twisted glass rod. Rome.
656. Glass, exposed to high heat. Pompeii.
657. Flask. Syria.
658. Lachrymatory. Pompeii.
659, 660. Glass, exposed to high heat. Pompeii.
661, 662. Flasks. Naples.
663. Flask. Pompeii.
664. Flask. Cologne.
665. Flask. Rome.
666. Flask. Greece.
667, 668. Flasks. Pompeii.
669. Flask. Naples.
670. Flask. Tyrus.
671. Flask. Syria.
672. Flask. Pompeii.
673. 674. Flasks. Naples.

675. Beads (terra-cotta). Not unlike those found in Northern Europe. From prehistoric times. Rome.

676. Beads. Barbarian workmanship; prehistoric; the largest a handsome blue glass. Rome. (The smaller ones were found in Worms.)

677, 678. Fifteen buttons (stone) for facilitating counting. Rome.

679–682. Flasks. Naples.

683, 684. Flasks. Rome.

685, 686. Flasks. Naples.

687, 688. Flasks. Rome.

689. Flask. Naples.

690. Pieces for mosaic. Rome.

691. Beads (glass and stone). Pompeii.

692. Carnelian fragment. Naples.

693. A very old, round piece of rock-crystal; a gray agate from Germany and a round bead, probably carnelian. Naples.

694. Beads (amber). Naples.

695. Fragment of a larger ornament, consisting of three pieces of amber; the largest is in the shape of a heart, with a piece of corroded iron (or decayed wood?) in the large perforation. All very old. Naples.

696. Amulet (amber). Bearded head, with long hair, and a wreath of roses on the head. Is provided with a loop. About two thousand years old. Naples.

697. Very old amulet (amber) from Phœnicia (?). It represents an apparently young head, with a scanty beard and long hair. On the right side is a curl, similar to that with which the child Horus and the Egyptian princes are represented. It is provided with a loop. In the Etruscan division of the Vatican Museum is found an exactly similar piece, possibly a little larger, forming part of a necklace of gold filigree beads. Naples.

698. Flask. Pompeii.

699. Flask. Naples.

700. Flask. Greece.

701. Flask. Pompeii.

702–704. Flasks, exposed to high heat. Pompeii.

Bone.

705–707. Hair-pins. Rome.
708, 709. Hair-pins. Mayence.
710–712. Hair-pins. Naples.
713–715. Hair-pins. Rome.
716, 717. Hair-pins. Cologne.
718, 719. Hair-pins. Naples.
720, 721. Ear-spoons. Naples.
722. Spatula. Naples.
723–726. Bodkins. Naples.
727. Probe. Naples.
728. Stylus. Naples.
729. Handle to an instrument. Rome.
730. Awl. Naples.
731. Double button. Rome.
732. Fragment of a distaff. Naples.
733. Diminutive leg to a chair or table. Naples.
734. Fragments of hair-pins. Rome.
735. Two wolf's teeth. Rome.
736–739. Four round cylindrical pieces with holes on one side, resembling a flute. These pieces were put together and have served either as a kind of moulding (astragal), or, more probably, as a hinge for a large chest or door. Naples.
740. Large ivory ring. Rome.

Iron.

741, 742. Nails, from Castellum Victoriense. Rome.
743. Spear-head. Naples.
744. Key. Mayence.
745. Fragment of chain. Pompeii.
746. Key. Mayence.
747. Spear-head. Wiesbaden.
748. Fragment of a fibula, still showing the impression of the cloth, which it served to fasten. From a tomb near Rome.
749. Fragment of chain. Rome.
750–752. Rings. Rome.

Lead.

753. A bottle, found in Campania, near Rome. It contained a resinous mass, which, on examination, proved to have been olive oil. Rome.

754. Lead for a cloak. It is shaped like a vase with a loop. Rome.

755. Small, symbolical traveling flask (?) Flat behind, and provided with two loops; in front a rosette. Naples.

756. Lock for a water-pipe (or duct). Rome.

757. Lead tablet, with Greek inscription; on the reverse a palm branch. From a Christian tomb. Syria.

758. Medallion, with a Gorgon head. From a Roman sarcophagus of lead. Syria.

759. Weight of a steel-yard. Bronze. A bust, with a helmet. Barbaric art. It is provided on top with a loop and a hook, and filled with lead. Rare. Djessir, Lebanon, Syria.

760. Customs-seal. Mark, "C. F." on both sides. Rome.

761. Customs-seal. Marked, "LAS" on one side, and the caduceus of Mercury on the other side. Rome.

762. Token. A female, with a hand-mirror, on the other side a seated figure. Rome.

763. Token. A singing-bird, with a "V" above, on the other side a lyre. Rome.

764. Byzantine customs-seal. Syria.

765. Sling-lead (glans missilis). The letters are indistinct. Rome.

766. Sling-lead (glans missilis). Representation of a thunderbolt (fulmen). Syria.

767. Fragments of finger-rings, found together. Rome.

Bronze.

768. Amor; from a late period. Rome.

769. A boy, with outstretched arms. From a late period. Rome.

770. Jason, with the golden fleece. Etruscan workmanship. Well preserved. Rome.

771. Nude warrior, with helmet and shield; the sword is missing. Late period. Rome.

772. Nude Hebe, with boots and a Phrygian cap. In the left hand she carries the wine-jug; the goblet was held in the right hand, both of which are missing. From a late period. Rome.

773. Nude Jupiter, with the thunderbolt in the raised right hand. Hollow cast. From a late period. Rome.

774. Sacrificing "Lar" (tutelar deity). Flat behind. Late period. (Fourth and fifth century A. D.) Rome.

775. Fragment of a "Lar." Late period. Rome.

776. Figure, cut across the thighs; appears to represent a charioteer. Wiesbaden.

777. Athlete, with his clothes over the left arm; the right arm is missing. Very much worn. Rome.

778. A nude Mercury (?) Rome.

779. A dolphin, plunging into the water with the forepart of the head. Probably part of a group with Neptune, or a similar motive. Rome.

780. The younger Horus (Harpokrates). A very small figure, provided with a loop. The god of silence, for which reason he is represented as holding one hand before the mouth and the other behind him. The back of the head appears as a lion-head. Naples.

781. A small, richly-draped female figure (Muse?). The right arm is missing. Good style. Rome.

782. Apollo. Archaic style; the feet are missing. Rome,

783. Lion on a globe. Persian (?)

784. Crudely-executed figure; has been provided with a loop; the feet are missing. Rustic art. Rome.

785. Parrot. Rome.

786. A walking dove. Appears to have had a peg. Rome.

787. A pair of feet; cast hollow. Is either complete, as a votive, or belongs to a figure. Rome.

788. A female head; appears to have been soldered to a vase or a similar object. Rome.

789. A ram, with a loop on the back. One of the legs is missing. Pelasgian workmanship. Rome.

790. Dolphin, with a loop. Rome.

791. Flying eagle. (Has neither a peg nor a loop.) Rome.

792. Cat; the tail forms a loop. Rome.

793. Parrot. Appears to have had a peg. Rome.

794. Phallus, provided with a loop. Amulet; the usual protection against all evil. Rome.

795. Lion's head, with open throat, having on top two holes. Served probably as a spout. Rome.

796. Fragment of a bell. Found in the Rhine, near Wiesbaden.

797. Ash urn, from a tomb on Via Appia, near Rome.

798. Fire-pan; standing on three legs, which are prolongated upwards along the sides of the pan, forming the profile of the foreparts of peacocks, so that the heads and necks project up over the rim, as if they were to form the support of another pan above. The breasts are against the side of the pan, and the legs form the feet. This fire-pan has on one side a loop with a movable hook to hang it up by. It is not improbable that this rare piece has served as a portative offering-altar, sacred to Juno. It appears to have been mended in olden times. Wiesbaden.

799. A small jug with a high handle. Rome.

800. Patera, corroded. Rome.

801. Vessel, broad at the base, and narrowing upwards, with a widened rim. In shape of a modius. Rome.

802. A bowl. Has ring ornaments in the centre. Rome.

803. A dipper; the long handle is bent at the end, so that it can be hung on to the rim of the vessel. The bend ends in a fox's head. Much corroded. Rome.

804, 805. Working lamps (iron?). Wiesbaden.

806. Lamp, with a large hole for the wick, and a ring-shaped handle. Pompeii.

807. Lamp, from Syria.

808. Lamp. The design is peculiar; a horse-shoe, showing two rows of small nails, and the heels forming two protuberances in front of the spout. Aix-la-Chapelle.

809. Lamp, from Syria.

810. Top of a lamp. Wiesbaden.

811. Oblong dish, used in the bath. Pompeii.

812–814. Strigiles (scrapers) used in the bath. Pompeii and Rome.

815. Etruscan mirror. The back has engraved (traced) figures, which represent the Dioscuri, with Phrygian caps, short chitons, and laced boots, conversing with Paris, who is nude and without cap, but with laced boots, and with Helena, who has a long chiton and a Phrygian cap. Within the raised rim is a twisted border; the handle is ornamented on the front and back, and fashioned as a marine animal, such as are often found in sea-weeds. This ornamentation is still more plainly to be seen in the handle No. 862. The mirror is in an excellent state of preservation. From an unknown Etruscan tomb.

816. A Roman mirror, plain workmanship; handle broken off. Rome. (860–863 are fragments.)

817. A colander, with a long handle, which terminates in a ring to hang it up by. There is only a small part of the bottom left. Rome.

818–821. Chains and fragments of chains for balances. Naples.

CASE T.

822. Spiral ring for the arm. Rome.

823. Four rings, grooved, with two loops for joining together. A breast ornament usually consists of seven rings, each larger than the preceding. These four rings were the only unbroken ones found among a lot of fragments, evidently belonging to two or three such ornaments. Naples.

824. Three pendants, belonging to a necklace. Rome.

825. Round rod, wound with wire. It has two loops, one of them with a ring. Use unknown. Etruscan workmanship. Rome.

826–828. Spiral rings for the arm, some of them grooved. Rome.

829. Spiral; the half of a breast ornament from the bronze-age. Naples.

830. Ring. Rome.

831. Spiral ring for the arm; shows traces of having been in contact with iron objects. Rome.

832–837. Fibulæ and parts of such. Rome.

(These fibulæ vary in size and ornaments. There is very little difference, if any, between them and the modern brooches. 834 shows that the modern, so-called, safety-pin is a very close, though probably unconscious, imitation.)

838. Stem of a pin, twisted round its axis. Naples.

839–841. Fibulæ and parts of such. Rome.

842, 843. Pins. Rome.

844–850. Fibulæ and parts of such. Rome.

851, 852. Pins. The last one has a hollow head, like a sleigh-bell. Rome.

853–859. Fibulæ and parts of such. Rome.

860–863. Fragments of mirrors. (862 is the handle of an Etruscan mirror.) Rome.

864. Ring with fifteen spikes (or knobs), part of a staff. Rome.

865–867. Are supposed to have facilitated the bending of the bow. It will be noticed that the hollow parts differ in width, corresponding to slender and coarser fingers. Rome.

868. Spear-head. Naples.

869. Shield-boss, with a long spike. Rome.

870. Arrow-point, made apparently from sheet-bronze. Rome.

871. Spear-head. Rome.

872–874. Arrow-points. Rome.

875, 876. Ferrules for staves. Rome.

877, 878. Shield-bosses (?). Rome.

879. Knife-handle; shows traces of contact with iron. Rome.

880. Hook for coats of mail. Rome.

881. Hook for coats of mail. Naples.

882. Button of the handle of a sword. Rome.

883, 884. Buckles. Rome.

885, 886. Hooks for coats of mail; showing a remnant of

the thin breast-plates attached to them. Etruscan workmanship. Naples.

887. Beam of a steel-yard; in the middle a loop with a ring; at one end will be noticed the double hook for suspending the chain and pan. Pompeii.

888. Stylus. Rome.

889. Stylus. The broad end served for "erasing." Pompeii.

890–892. Stylus. Rome.

893. Small spoon with short handle; corroded. Rome.

894. Tablespoon with six-sided handle, which is turned up, and ends in a small disk. It has an excellent patina and was found by digging in a cloister garden near Frascati. Doubtful antiquity. Rome.

895, 896. Parts of spoon handles. Rome.

897. Pair of pincers for a lamp. Rome.

898. Pair of smaller, very pointed, pincers. Rome.

899. Fish-hook. Rome.

900. Spoon to eat eggs with; the pointed end of the handle served for eating oysters and other shell-fish. Corroded. Rome.

901. Hook for catching larger fish. When the bait is swallowed and the line drawn taut the cross-piece turns on the nail and comes crosswise in the throat. Rome.

902. Chain of braided bronze-wire; belongs to a lamp. Rome.

903. Chain of braided bronze-wire; belongs to a lamp; with the appertaining extinguisher. Pompeii.

904, 905. Sewing-needle and fragment. Rome.

906. Plummets, or something similar. Rome.

907–910. Keys. (908 is to be worn on the finger as a ring.) Rome.

911. Part of a lock. Rome.

912. Part of a spoon handle. Rome.

913. Circular pair of pincers. Rome.

914. A round weight. Rome.

915. Part of a spoon handle (?). Rome.

916–918. Parts of keys. (917 is a key-bit.) Rome.

919. Feet for chests and other furniture. Rome.

920. Ornament for furniture. Rome.

921. Ornament for a vase. Rome.

922, 923. (Case U.) Parts of water-pipes. Rome.

924. (Case U.) Imitation of a coral branch; probably an ornament for a casket. Rome.

925. (Case U.) Handle of an offering-knife, terminating in a ram's head and provided with a fixed ring. Good style. Rome.

926. (Case U.) With two horses' heads; is of Etruscan workmanship; ornament for furniture. Naples.

927. Ring. Wiesbaden.

928–934. Buckles. Rome.

935. Ring with six spikes, for a staff. Pompeii.

936. Ring with six spikes, for a staff. Rome.

937. Double button. Rome.

938–940. Served probably for fastening cloaks. Rome.

941. Ornament for furniture, shaped as a caterpillar. Rome.

942. Laurel leaf, from a wreath for a bust. Rome.

943–945. Three embossed pieces, which probably were parts of a necklace. One has Fortuna, the other the head of a bearded warrior, and the last the head of Domitian. Rome.

946. Ring. Rome.

947. Hook for a cloak. Rome.

948. Ring. Rome.

949. Hook for a cloak. Rome.

950–952. Probably ear-rings. Rome.

953. Beads. Rome.

954, 955. Ornamented weights ("leads") for cloaks or curtains. Rome.

956. Hammer, of doubtful antiquity. Rome.

957. Bearded head, with Phrygian cap; an ornament. Rome.

958. Hook, probably for a dipper, with a bearded head. Rome.

959. Hand, holding a cornucopiæ; belongs to a figure. Rome.

960. Bunch of grapes; an ornament. Rome.

961. Head of a child; an ornament. Rome.

962. Head of a conger. Rome.

963. Three fox-heads, probably formed the hooks of dippers, as in 803. Rome.

964. Head of a cynocephalus; fragment. Rome.

965–975. Rings for various uses. Rome; Naples; Wiesbaden.

976–988. Handles for vases, vessels, and similar objects. (983 and 984 are of Etruscan workmanship.) Rome.

(The reason why so many handles and so few vases are found is that the handles are nearly all solid, while the vases, &c., were very thin-walled, and therefore more perishable.)

989. Flat pieces, which have been soldered to the bottom of thin-walled vessels, forming a kind of foot, in order to strengthen them. Rome.

990, 991. Knobs (bosses); probably tops of lids. Rome.

992. Ring. Rome.

993. Handle for a chest. Rome.

994–997. Knobs, for furniture or lids. Rome.

998. Handle of a vessel. Rome.

999. Twisted ring, which has been riveted with an iron pin. Rome.

1000. Suspending handle of a magnificent vase. The part which has been soldered to the vase is elaborated into two palmettos. The hook is provided with a knob to prevent the hand getting squeezed while carrying the vase. A remarkably handsome piece. Rome.

1001, 1002. Handles for chests. Rome.

1003–1008. Knobs; probably parts of furniture. Rome.

1009. Ring. Rome.

1010, 1011. Feet for caskets, or similar objects. Rome.

1012. Leg of a panther. Rome.

1013. Leg of a cow, fragment. Rome.

1014–1017. Knobs; parts of furniture. Rome.

1018. Handle of a pail. Rome.

1019. Nail. Rome.

1020, 1021. Ornaments for furniture. Rome.

1022, 1023. Nails. Pompeii; Rome.

1024, 1025. Handles for caskets. Rome.

1026. Ornament for a vessel; appears to be ichthyophallic. Rome.

1027, 1028. Parts of water-pipes. Rome.

1029, 1030. Turned legs for miniature tables. Rome.

1031. Ferrule. Rome.

1032. Fragment of a rod, with twisted ornamentation. Rome.

1033. Turned piece, partly hollow. Rome.

1034. Beaded rod for a moulding. Rome.

1035. Ring, probably for a drawer. Rome.

1036. Hook (?). Rome.

1037–1039. Hooks to insert into a wall. Rome.

MOSAICS.

CASES T AND U.

1040, 1041. It may be conjectured that these two mosaics formed part of a series serving to illustrate the well-known myth of how Prometheus formed the first man, and stole the fire from heaven to animate his creation; how Jupiter, in his anger, created Pandora, who, by her charms and beauty, should bring misery upon the human race; how Pandora opened the vessel, containing the blessings of all the gods; the misery which followed; the degeneration and destruction of mankind; and, finally, the repopulation of the earth by Deukalion and Pyrrha. The myth tells how Deukalion and Pyrrha, upon the advice of the Pythian oracle on Mount Parnassus, to veil their heads, and throw the bones of their mother behind them, went and threw stones (the bones of their mother, earth) behind them. As soon as the stones fell they were converted into human beings, Deukalion producing men and Pyrrha women. The first mosaic, No. 1040, represents the transformation of the stones into men and women.

These grew up and begot children, but each family lived separately, and kept to themselves in the forests, until Amphiktyon, the son of Deukalion, gave them the advice to unite, form tribes, &c. The second mosaic, No. 1041, may be supposed to represent Amphiktyon admonishing, or, perhaps, the two different trees would indicate different countries, and the mosaic would then represent two men from different families consulting.

CASE U.

(Lower Partition.)

PERSONAL ORNAMENTS.

Bronze.

1042. Female head, with loop. Syria.

Rings:—

1043. Male head *en relief.* Rome.

1044. Misshapen animal. Rome.

1045, 1046. With empty settings (depressions). Rome.
1047–1050. Plain rings. Rome.
1051. Ring of a translucent stone. Syria (?)

Gold.

1052. Pair of ear-pendants. Roman workmanship. Syria.
1053. One ear-pendant. Syria.

Gems (Seals).

The art of cutting precious stones and gems dates from long ago, and probably originated in Babylon. Laws concerning lapidaries ("Daktylioglyphoi") were published in Greece, presumably by Solon (about 600 B. C.).

In the magnificent, pomp-loving period of the emperors, where everybody, even the slaves, had their seal-rings, the art of cutting stones was very common, and from this period date the gems which are more remarkable for the mechanical execution than for the artistic taste displayed.

Although in the later imperial period, the period of general decadence, all the arts degenerated, it would be incorrect to refer all the poorly-cut gems to this period. The lapidary's art required much practice before the artists were enabled to produce perfect work; it is therefore quite likely that many experimental essays, dating from an earlier and better period, have been purchased by persons of slender purse, or with little or no artistic taste.

The earliest gems in this collection are the Etruscan scarabees, Nos. 1109–1112. The best is No. 1084; the next best is No. 1082, both of which are Greek. The best Roman are Nos. 1070, 1073, 1079, 1080, and 1086. The poorest are Nos. 1064, 1068, 1100, and 1101.

The fact that both the gems and pastes, which are often found in rather large quantities in the tombs, generally are found singly, and at times in pieces, and comparatively seldom with the rings in which they were set, has been explained by the supposition that the barbarian invaders removed or broke them from their settings in order to better melt down the metals. It might also be accounted for by the fact that both

bronze and iron (of which latter many rings were made) partly rusted in the ground, or that the cement which kept the gems in place got loosened. This latter supposition would also account for the fact that so many bronze rings are found with empty depressions.

1054. Male head, with laurel wreath (Julius Cæsar ?). Carnelian.

1055. Male head, with frontlet. Carnelian.

1056. Male head, with long hair. Carnelian.

1057. Male head, with frontlet. Gray agate.

1058. Male head, with laurel wreath. Carnelian.

1059. Female head, with coifed hair. (Doubtful antique.) Carnelian.

1060. Male head, with laurel wreath. (Damaged.) Carnelian.

1061. Female head, with plain hair. Gray agate.

1062. Bearded male head. Green jasper.

1063. Young male head (Caracalla ?). Gray agate.

1064. Ceres (Demeter), standing, with an ear of grain in her right hand and in the left a cornucopiæ. At her feet a plow. Carnelian.

1065, 1066. Fortuna, standing, holding the rudder with the right hand and in the left a cornucopiæ. Carnelian.

1067. Omphale, with the attributes of Hercules. Brown onyx.

1068. Bacchant (faun ?), with a crooked stick and a bunch of grapes. White onyx with purple stripes.

1069. Baccha (female bacchant) in ecstacy. Dark carnelian.

1070. Man, with a wreath of flowers, or something similar, on the head, rowing a boat. Opal.

1071. Recumbent histrio (actor), with mask and crooked stick. Carnelian.

1072. Youth, rising from the sea, preceded by a dolphin. (Taras ?) Agate.

1073. Baccha (female bacchant), seated, with a thyrsus. Amethyst.

1074. Diana of Ephesus; two harts at her feet; in front, sun and moon. Carnelian.

1875. Nude female figure, standing, with a branch in her hand. Onyx of two layers.

1076. Captive, kneeling, tied to a trophy. Carnelian.

1077. Warrior, standing, before a trophy. Carnelian.

1878. Laurel wreath and palm branch. Carnelian.

1079. Pegasus, flying. Gray jasper.

1080. Similar. Dark-gray agate.

1081. Victoria in biga. Carnelian.

1082. Kneeling Danaide, drawing water. (Beautiful Greek workmanship.) Onyx.

1083. Advancing Minerva, with shield, spear, and standard (?); in front, a serpent. Opal.

1084. Ajax, protecting himself with a shield, throws a stone; at his foot a kneeling woman embraces his knee. (Superior Greek workmanship.) Striped onyx.

1085. Jupiter, seated; at his feet the eagle. Amethyst.

1086. Amorin (Cupid), with a thyrsus, playing with a panther. (Beautiful Roman workmanship.) Light-red agate.

1087. Jupiter, seated, in the outstretched right hand a Victoria, in the left hand a staff, at the foot an eagle. White rock-crystal.

1088. Mars, standing, in the right hand a spear, over the left shoulder a trophy, at the foot a shield. Emerald.

1089. Pan and Amor, wrestling. Red jasper.

1090. Fragment; two figures, one with a double flute. Light-red agate.

1091. "NECTO PIOY" A star and dolphin. Red jasper.

1092. Two genii, contending for a palm. Amethyst.

1093. Mercury, seated on a rock; in his right hand a caduceus. Amethyst.

1094. Cow and calf. Agate.

1095. "NAI C. MN" Dolphin, with bearded face. Red jasper.

1096. Two eagles, holding a garland in the beaks. Yellow jasper.

1097. Mouse and oil-lamp. Dark carnelian.

1098. Parrot on vase; on each side an ear of grain. Light-red agate.

1099. Locust on an ear of grain. Carnelian.

1100. Hand holding a cornucopiæ and ears of grain. Dark carnelian.

1101. Hare, or rabbit. Carnelian.

1102. Snake; a butterfly above it. Carnelian.

1103. Scorpion. (The constellation.) Dark onyx.

1104. Modius (grain-measure), with ears of grain and poppy; above, a balance (the constellation). Carneol.

1105. Crab; beneath, a star. (The constellation.) Light-colored agate.

1106. Two shrimps. Light-colored agate.

1107. Laurel wreath and palm branch. "C V FELIX." Opal.

1108. Hand, holding ears of grain and a cornucopiæ. Carnelian.

1109. Scarabee. Etruscan. Wolf; grained border. Not entirely perforated. The setting modern. Found near Chiusi. Dark-green stone.

1110. Scarabee. Etruscan. Kneeling warrior, protects himself with his shield; grained border. Black jasper.

1111. Scarabee, with same motive. Yellow jasper.

1112. Scarabee. Etruscan. Running stag; grained border. Amethyst.

1113. Scarabee. From Southern Italy. Attributes of Isis. Carnelian.

1114. Shrimp. Carnelian.

1115. Fragment, with a representation on both sides; on one side is a genius and a game-cock. Carnelian.

1116. Shrimp (?) Red jasper.

1117. Bird. Rock-crystal.

1118. Vine leaf. Carnelian.

1119. Poppy-head. (Set in a bronze ring with traces of gilding.) Carnelian.

1120. Eagle of Jupiter. (Set in an iron ring, which has been broken.) Yellow jasper.

1121. Vase; above, a heart, beneath, a star. Probably from a very late period. Lapis lazuli.

1122. Bird. Carnelian.

1123. Eagle. (Damaged.) Red jasper.

1124. Cameo. Female head, with veil and a pearl necklace. White on dark ground. Onyx.

1125. Cameo; head. Part of an ear-pendant. Green jasper.

1126. Cameo. Head. White stone.

1127. Seal. Elephant. Carnelian.

Pastes.

These pastes (imitations in glass) serve to show that the art of combining and coloring glass (fluxes) was much more developed than would be surmised from the glass vessels found. The imitation of precious stones and gems, with their finely striated layers and brilliant colors, have been so well made that they hardly, if at all, could have been distinguished in ancient times from the genuine ones.

Although pastes are very valuable because of the scenes represented, replacing old seals which have been lost, and, therefore, filling considerable blanks, and although the mechanical execution generally is better than that of the originals, they are not entitled to being considered the equals of well-cut stones, except as substitutes.

The fact that the pastes show fewer examples of poor taste and art than the seals, is to be accounted for by the supposition that only the best gems were selected for reproduction. It is therefore to be regretted that they have suffered so much from corrosion. The most remarkable paste, both for its size and the beautiful green color, and most especially for the beautiful workmanship, is No. 1146; next comes Nos. 1129, 1136, 1137, 1144, 1148, 1151, 1152, 1158, and 1171. Nos. 1134, 1135, 1161, and 1164 show the pastes before they were finished; that is, with the excess of glass. Nos. 1174–1177 cannot be imitations of seals, because the figures are in relief. The first

has been worn as ornament; the last probably belonged to a casket, and shows also plainer workmanship. No. 1178 is a Byzantine customs-seal of a handsome blue color found in Syria.

1128. Portrait of a young man. Brown.
1129. Female (?) head. Brown.
1130. Male head, with frontlet. Brown.
1131. Bearded head. (Septimus Severus ?) Brown.
1132. Jupiter Ammon. Green.
1133. Young male face, facing. Light-brown.
1134. Male and female heads, facing one another. Brown and blue.
1135. Similar. Brown.
1136. Young male head. Purple.
1137. Male and female heads, one behind the other. Light-yellow.
1138. Nude female figure, standing. Brown.
1139. Boy, with a staff (?); indistinct; corroded. Light-brown.
1140. Two boys, holding one another by the waist; corroded. Purple.
1141. Victory crowning an emperor. Purple.
1142. Boy carrying a garland, standing near an urn. Yellow.
1143. Æsopus. Brown.
1144. Nude male figure, standing, with one foot on the prow of a ship. Brown.
1145. Young man and woman, standing, in conversation. Brown.
1146. Neptune standing on the beach, looking over the sea, resting on his trident. Large paste. From Ostia. Iridescent green.
1147. Kneeling, nude man, with a sword. Corroded. Yellowish-brown.
1148. Minerva, standing, with lowered spear, the right hand raised up to the helmet, which is partly missing. Yellowish-brown.

1149. Hymen, walking, with a torch in the right hand and looking back. Purple.

1150. Minerva erecting a trophy. Yellowish-brown.

1151. Mars, standing, with helmet, spear, and trophy. Corroded. Light purple.

1152. A woman seated on a chair, with a child in her lap. Corroded. Yellowish-brown.

1153. Amor, standing, with the bow behind him. Corroded. Dark brown.

1154. Apparently a nude male figure, standing with one foot on the prow of a ship. Strongly corroded. Yellow.

1155. Quadriga. Yellow.

1156. Male figure in a toga, seated, with mask, in front of a Herma. Yellowish-brown.

1157. Combat between two warriors, one on horseback, the other on foot, the latter protecting himself with his shield. Half light, half dark blue.

1158. Achilles, seated, playing the lyre; his arms hanging on the wall and lying at his feet. Light-green.

1159. Mercury, standing, with bag and caduceus; on each side a victory crowning him. Yellow.

1160. Woman, standing, in a long gown, with a torch in one hand and a staff in the other hand. Purple.

1161. Galloping horseman, with shield and spear. Corroded. Yellowish-brown.

1162. Indistinct. Ganymedes, standing, with pitcher and cup, or, probably, Amor (the figure appears to have wings), with an arrow. Corroded. Yellowish-brown.

1163. Silenus, recumbent, near his head an amphora. Strongly corroded. Similar to onyx.

1164. Hippocamp. Yellowish-brown.

1165. Hippocamp. Strongly corroded. Yellowish-brown.

1166. Hand, with ears of grain, and a poppy. Green.

1167. Running dog (or, calf?) Yellowish-brown.

1168. Lion (or, wolf?), licking a child. Corroded. Yellowish-brown.

1169. Dog. Corroded. Yellowish-brown.

1170. Cock. Corroded. Yellowish-brown.

1171. Cornucopia and poppy. Yellow.

1172. Three heads, one behind the other. All with laurel wreaths. Purple.

1173. Sow and young. Brown.

1174. Cameo; man and woman, standing. Brownish-gray.

1175. Cameo. (Indistinct.) Purple.

1176. Cameo. Female head. Long hair and frontlet. White, on brown ground. (Real stone?)

1177. Cameo. Female head; hair dressed plainly. Corroded. Purple.

1178. Byzantine customs-seal. Blue. Syria.

1179. Uncertain. Fragment. Purple.

(Upper Partition.)

EGYPTIAN ANTIQUITIES.

NOTE.—The translations of the inscriptions were made by Professor Valdemar Schmidt, of Copenhagen.

1180. Osiris. The judge and ruler of the lower world with the cognomen of Chent-Amenti. He is represented with the upper part of the double crown, an ostrich feather on each side, and sometimes a disk. In his hands he holds a crooked sceptre and a scourge. Rare. Silver.

1181. Isis, with Horus in her lap. The legs are missing. Bronze.

1182, 1183. Osiris. Bronze.

1184. Fragment of Tum-Nefer. Bronze.

1185. Isis; the sister and wife of Osiris. She was worshiped as the queen of the heavens, the earth, and the lower world. She is here represented as the ruler of heaven, with a disk between two cow's horns on the head. She has the child Horus (Har-pe-khruti) in her lap. Bronze.

1186. Osiris Chent-Amenti. Bronze.

1187. Same, but smaller.

1188. The lower part of a seated Isis; the clay which formed the core is still present. Bronze.

(Nos. 1185, 1186, 1187 were found in Ghizeh.)

1189–1193, Figures of limestone (?) found in the tombs. (These are often found in large numbers in the tombs, having been deposited with the dead in order to do his work in the lower world, according to his command. They are generally shaped as mummies—No. 1196 is an exception—and hold in each hand a hoe, and sometimes carry a basket. They are called: Ushabti, or Uashabts, which means, the "answering," the "always ready." Those with inscriptions have all the name and position of the respective dead, in whose grave they are found. This custom does not appear to date farther back than the eighteenth century B. C. The dead is called "Osiris," the "justified," acquitted by the judge of the lower world.)

1194. Figure of green, glazed clay. 600 to 500 B. C. "May shining be the prophets of Osiris for Har-akhuti Hapi, the true of word, born of T-amen."

1195. A similar figure. The originally green glaze has become yellowish-brown. 600 to 500 B. C. "May shining become Osiris nfr-sekht, born of seha ankhsas (or, of the housewife Ankh-s-as)."

1196. Red clay, with faint traces of a green glaze. The figure is clad in ordinary Egyptian dress, in the right hand a hoe. Crude workmanship; no inscription. Thebes.

1197. Green glaze; no inscription.

1198. Blue glaze; no inscription.

1199. Appears to be of glazed stone. No inscription; crude workmanship.

1200. Green-glazed clay; no inscription.

1201, 1202. Red clay, with traces of a green glaze. Crude workmanship.

1203. Glazed stone.

1204. Black glaze; no inscription. Thebes.

1205. Green glaze. "Uza-har-n-t-res, born of Sat-hapi."

1206. Green glaze, which has partly turned brown. "May shining become Osiris, holy (?) father, in the service of Khes, and in the service of the God Har-vaz. Uza-har-n-t-ses, born of the woman Nefr-nem-ankh" (?).

The interpretation of these hieroglyphs is often rendered difficult by reason of their indistinctness.

1207. Large figure of sycamore wood, which has been coated with asphaltum. This layer has been partly scraped of in the search for an inscription, but none was found. From the nineteenth or twentieth dynasty, about 1300 to 1400 B. C.

1208. Seven different beads of stone, glass, and green-enameled clay.

1209. Necklace of cylindrical beads; in the centre a round button, below which a fragment of an Anubis (Ushabti). Blue-enameled clay.

1210. Necklace of cylindrical beads of various colors.

1211. Necklace of oval beads. Various colors. Very rare. Cairo.

1212. Necklace of differently formed beads. Various colors.

1213. Name-plate of green, glazed clay; at the earliest from 500 B. C., but probably not earlier than the time of Alexander the Great (323 B. C). "The deceased janitor, Akh-pe (that is, high is heaven), son of Pa-nit (that is, Neit's man, or servant; belonging to Neit)."

1214, 1215. Alabastra (ointment vessels). Found in Greece, but came from Egypt, where they are very frequently found. Compare No. 153.

1216. Scarabee, provided with holes, so as to be sewn to the clothes or fastened to necklaces, &c. Blue-enameled clay. Thebes. (Scarabees were considered sacred and symbols of the sun and the procreative force; they were also the attributes of Phtah and several other divinities. They were made use of in many different ways: amulets, ornaments, and seals. Many of them, especially those not perforated, or those having a smooth under-surface, were only used for the dead; they were buried with the mummies, wrapped in the bandages.)

1217. Scarabee; the sacred eyes are represented on the wing-shells. Amulet. Green-enameled clay.

1218. Scarabee; without perforations; smooth underneath; plain workmanship. Hard, gray stone. Cairo.

1219. Scarabee; neat workmanship above and below; quite

true to nature; half-ways perforated transversely. For a mummy. Obsidian.

1220. Scarabee; neat workmanship; not perforated. Green stone.

1221. Similar, but of gray stone.

1222. Similar, but perforated. Green-enameled clay.

1223. Head of a hawk. Symbol of the sun, or of Muth. The lower part finished as a scarabee. Lapis lazuli.

1224. Scarabee; perforated lengthwise; underneath is engraved a bird. Green-enameled stone.

1225. Similar; but of horn-stone.

1226. Seal, ornamented on top. Underneath are engraved hieroglyphs. Uræus, serpent, &c. Gray stone.

1227. Seal in shape of the sacred eye. Engraved underneath; perforated lengthwise. Clay; the enamel has disappeared.

1228. Scarabee, from the time of Thotmes III., about 1500 B. C. Enameled clay.

> "The good God, Ra-men *****
> The son of the sun, for his divine father.
> Va (?) ka-ankh."

1229. The lower part of a scarabee, with the "ear" cross (a cross, the upper shank of which forms a loop) and other hieroglyphs. Enameled clay.

1230–1233. Scarabees, with hieroglyphs. Enameled clay.

1234, 1235. Scarabees. Falsifications.

1236, 1237. Probably genuine antiquities.

1238. The sacred eye (Uza); four, all perforated so that they could be fastened or strung on a necklace. Green-enameled clay. (The eye was the symbol of the all-seeing divinity).

1239, 1240. Nine "eyes;" not perforated; for mummies. Stone.

1241. The two eyes of Osiris; the right eye signifies the sun, and the left eye the moon. Green-enameled clay.

1242. Smoothing stone for papyrus. Obsidian.

1243, 1244. Smoothing stones; the latter in shape of two fingers. Black stone.

1245. Column, with a lotus flower as a capital. It is provided with an eyelet. Greenish stone. The lotus flower is the symbol of a life of plenty and happiness.

1246. Column of a somewhat similar shape. Green-enameled clay.

1247. Similar, but shorter. Green stone.

1248. Pendant. Phallus. Found in the sand near the pyramids. Carnelian.

1249. Pendant, with an eyelet, for a necklace. Black stone.

1250. Pendant, ornamented. Green-enameled clay.

1251. Two tablets, with eyelets, for necklaces. Greenish stone.

1252. Altar, with several steps. (Tet.) Symbol of eternity. It has an eyelet. Green-enameled clay.

1253, 1254. Similar altars. Green-enameled clay.

1255. Similar altar, but of lapis lazuli.

1256. Symbol of the heart. (Heti.) No eyelet. Dark-red agate.

1257–1261. Five hearts, some of them perforated. Respectively of lapis lazuli, black stone, alabaster (?), and brown agate.

1262. Pendant in the shape of a pail with loops, one of them broken. Light-red agate.

1263. A "level." Gray stone.

1264. Similar, but of iron-stone.

1265, 1266. Supports for the neck. (Hypocephalus.) Iron-stone.

1267. What appears to be a cross; probably an altar.

1268. Two erect feathers (fragment); symbol of Amon-ra and several other divinities. Gray stone.

1269. Seal ring, with indistinct hieroglyphs. Crude workmanship. Green-enameled clay.

1270. Square stone, with the representation of what appears to be two birds. Green-enameled clay.

1271. Sepulchral urn of limestone; on the lid a head of a cynocephalus.

1272. Portrait of a king (?) Serpentine (?)

1273. Hawk, represented as embalmed, of sycamore wood, and painted with lime colors. Such are often found in tombs, and placed before Osiris-Sokari.

1274. Flint flakes.

1275. Isis, seated on her throne, as goddess of the earth, with the child Horus in her lap. (Compare No. 1185.) Green-enameled clay.

1276. Isis, Horus, and Nephthys (Nebti) combined. Green-enameled clay.

1277. Chnum (Num, Chn-ef). Creator and ruler of the world. Especially worshiped in Southern Egypt. Green-enameled clay.

1278. Ta-oeri (Rer; A-pe). A goddess represented as a hippopotamus on its hind legs, and with a crocodile tail. Green-enameled clay.

1279, 1280. Similar, but smaller. Green-enameled clay.

1281. Horus (Har-oeri; the elder Horus). Sun-god, compared to Apollo. He is represented with a hawk-head, and sometimes carries a double crown. Green-enameled clay.

1282. Two fragments of the same god. Lapis lazuli.

1283. A goddess, with a basket (?) on her head.

1284. The goddess Bast, seated, represented with the head of a cat. Enameled clay.

1285. Cynocephalus (dog-ape), standing. The representant of the moon-god, Ooh-Thot.

1286. Ptah-Sokari-Osiris. Crude workmanship. Green-enameled clay.

1287. Anubis (An-up). Son of Osiris and Isis. Presided at the embalming, protected the tombs, and assisted the departed in the next world. He is represented with the head of a jackal. The present figure was wrapped in the bandage of a mummy. Black-stone.

1288. A bird, with a hook beneath. Clay.

1289. Uncertain. Green-enameled clay.

1290. A dwarf (?) Green-enameled clay.

1291. Cynocephalus; symbol for Ooh-Toth, the moon-god. Crude workmanship. Green-enameled clay.

1292. A frog. Symbol for the goddess Hak, and other aquatic divinities. Green-enameled clay.

1293. A sphinx (?) Green-enameled clay.

1294. Fragments. Cats on top of each other. Symbol for the goddess Bast. Green-enameled clay.

1295. A dwarf (?) Green-enameled clay.

1296. Hobs (with a lion's head). Green-enameled clay.

1297. Uncertain. Green-enameled clay.

1298. Uncertain.

1299. Horus (Har-oeri) (?) Bronze.

1300. Bast (?) Bronze.

1301. Fragment of a cow. Bronze.